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DRAMATIC MIRROR

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HENRY MILLER.

Ten years ago it was, or more,
They played The Wife, in Avenue Four,
And there beside the old stage-door
Was found a wealth of girls galore—
Girls of the genus matinee;
And these were those whose dazzled eyes
Saw but one star in all the skies.
And that was he who caught the prize
By sighing oh! the saddest sighs,
At every blessed matinee.

He didn't have to act, you know—
Good looks, good clothes, a sigh or so
Were quite enough just then, although
He's tried most nobly since to show

A mind above the matinee;
And grateful 'tis to mark the rise
That comes to him who truly tries—
He's proved the skill that underlies
Good looks, good clothes, and e'en defies
The memory of the matinee.

THE MATINEE GIRL.

Some one has discovered that stage kissing must be discontinued because there are germs in kisses. Romeo must be content with a warm hand clasp as he makes his adieus in the chilly dawn. Pygmalion must greet his Galatea with a bow, and all the great stage lovers of history that we have been accustomed to see indulge in osculation—some of which has been heard around the world—will act in a manner that will make the Matinee Girl, who has been wont to weep over these chaste salutes, go home with a feeling that she hasn't had her money's worth.

If the kiss were eliminated from the drama it would be tasteless, uninteresting, unreal and inhuman. A modern audience prefers to chance the microbes. In fact, the idea that the lovely heroine was taking the risk of accumulating a germ or two every time she buried her face in the hero's shoulder would give an additional thrill to the audience.

Foxy managers might have a note on the programme explaining the dangers that the stars risked for the sake of realism, and Olga Nethersole and Minnie Seligman would be the heroines of their calling.

For my part I do not take any stock in the

kiss germ theory. And even supposing? What is the use of worrying people with all these impossible things when there are so many real dangers to be avoided?

You can't stop folks from kissing. They contract the habit when they are babies, and it keeps on growing as they do. It's my opinion, if there are microbes in kisses, that they are like the cherries in cocktails—an improvement. I feel deeply on this subject, and I have invented a little fable about it which I think is real cute:

THE REFORMED MICROBE.

A microbe who for mankind had a spite,
Was given permission to select a home;
He searched earth over for the choicest site,
To which he and his family might roam.
This naughty germ at college had been taught
And showed his great intelligence in this:
A good location was the thing he sought,
And so he chose his dwelling in a kiss.

So healthful did the pleasant climate prove,
The microbe soon was glad to be alive;
He vowed that from the place he'd never move,
So well he saw his wife and babies thrive.
His disposition altered from that hour;
A kinder hearted germ you couldn't meet;
His better nature blossomed like a flower,
And now it's microbes that make kisses sweet.

I think it was Nym Crinkle who once said that the disease most prevalent among young actresses was "Diamonitis," and that when it got above the first knuckle it was fatal.

Certain it is that no other gem in the list has the charm for the young person who cavorts around in the chorus. She might walk knee deep over turquoises, emeralds and rubies, but she would only regard them as being in her way.

A certain ingenious young woman whose greatest claim to renown is the complete capture which she has made of the affections of a young millionaire who showers hansom cabs, blooded horses and pedigreed dogs upon her—metaphorically, of course—was made the recipient of a string of priceless pearls wonderfully matched, white, perfect in shape—a gift fit for a princess.

The young lady, it seems, wore them in her nightly performance, but one evening, when the villagers were trooping off as the curtain fell, the rope of pearls caught in some part of the scenery and the gems fell in a pattering shower to the stage, rolling on all sides under the feet of the chorus girls, who stooped in a kindly scramble to recover them for their wearer.

That young person's nonchalance and debonair nature was summed up in the way she met the disaster that would have sent lesser women into hysterics. "Gee! I broke me beads," she said, and as she noticed one of the stage hands poking into a crevice among the dusty footlights after four of the pearls that had rolled away, she made an expressive side-ward kick with her satin slipper: "Aw—! Let 'em go," she said.

I spoke last week of the eagerness with which we matineers awaited the numerous Romeos who are even now making their descent upon the defenseless town.

R. D. MacLean (number one) won't do. He's handsome and swaggering and all that, but he's built more like a Brutus, or a Caesar, than like the slim-limbed Romeo.

He looked Othello to perfection, but while Romeo knew how to fence he wasn't one of the historical sluggers who looked as though they spent their off hours lifting five-hundred pound weights.

He was a dandy—one of the sort that nowadays you find doing afternoon teas—a chap of the time he lived in—exactly the type of man that has a fascination for the romantic little school girl of to-day as well as the school girls of the other centuries.

I have given a great deal of study to the subject, and when this Shakespearean revival has become a part of yesterday I think it would be a lovely idea for all the Romeos to have a meeting up at the Polo Grounds, where the very best of the lot would be presented with a belt, for which the various Juliets would contribute.

In The Purple Lady, Maude Harrison wears some of the stunningest gowns that I have seen in an age. Purple, it happens, is the color of the season, and as all of Miss Harrison's costumes are of this color—the audience gets just a glimpse of is of violet silk, even to stockings and slippers—the actress makes a thoroughly up-to-date picture.

The trim little traveling frock with closely wrapped umbrella is perfection; the evening costume is finished off most artistically by an ornament of garnet worn in the hair, which gives to Miss Harrison's auburn tresses the proper impressionistic effect suggested in the play; and the tea gown is a dream!

Certainly stage dressing is getting to be a liberal education to those women who are able to pick out the effects that suit them. But woe to the one who thinks that because it looks well on the actress it is bound to look well on every woman. It isn't.

I wish I could induce Mrs. Bob Osborn to give us some afternoon lectures with slides on such subjects as "Hats to Avoid," "How Not to Dress the Hair," "Why Am I a Sight?" and a few others like that. I'd go for one.

Here is a letter that I have received from a crank in Cincinnati. I can't make out whether he's angry or only annoyed by what I wrote last week about the man who asked what certain actors had done for their profession:

MY DEAR MATINEE GIRL.—Perhaps the critic of Jefferson and Madame Navarro referred to the want of mere professional activity that has characterized the career of, more especially, Mr. Jefferson, since Miss Anderson retired from the field before her career was thoroughly matured. The argument is so hackneyed that I hesitate to advance it, but unless your worthy man deserved all the censure you bestow on him he referred doubtless to the narrow limitations of Mr. Jefferson's repertoire and the negligence with which his few plays have been mounted, markedly in later years.

Nobody can help loving and admiring Mr. Jefferson, and nobody wants to help it, but a discussion of relative professional value inevitably induces a comparison between the stationary greatness of Mr. Jefferson and the "Excelsior" attitude of Mr. Irving as his equivalent on the other side. Perhaps we minnows in the pool of Theatricals should attend to our muttons more (do minnows attend to muttons, or only to bait?) and discuss the whales less. But it is so easy to rule the universe, and so difficult to get one's clothes ready for the wash.

At last a real live Gibson Girl is on view at the Lyceum Theatre. Not in a cage, where I always expected I should find a genuine specimen, but in a play.

For years I have searched for a live one, and sometimes in a Broadway cable or a Fifth Avenue stage I'd imagine I caught a glimpse of one, but when I got near enough to study her curves it was always not the same.

If you found one that was almost she would be sure to say something to a conductor or a saleswoman that would take away the charm, for Gibson's girls always talk brilliantly.

If they ask for an ice cream soda at Huyler's they give a touch of satire to the request. One day I thought I had caught one. She stood in the push around the soda counter after a matinee, and with one swift glance I mentally measured the length of her legs, and they were the original Gibson legs, four feet from waist to toe.

One of the girls came up behind the counter and took the checks she held. "Did you say strawberry or chocolate?" she asked.

"Entirely too loud," said the almost Gibson girl. "Plain vanilla, if you will be so good?" But she spoiled it all by eating her soda toward her. A Gibson girl would sooner die than eat strawberries, soup or soda toward her.

Then I commenced to think that the artist had discovered an island somewhere peopled by these girls, and that he thought it too good a thing to make public. I imagined him going off in disguise to get a lot of sketches—enough probably to last a year or more—during which

time the girls lived on dried fruits, nuts and other vegetable products of the island.

I gave up this theory finally and concluded that the girls were simply the evolution of a plain old-fashioned pipe dream—that they never really existed, but were ordinary girls Gibsonized. Then I gave up the chase.

But Jobyna Howland is a sure enough Gibson girl. I'd like to get behind the scenes and see if she talks like one. I am quite sure she wouldn't spoon things toward her, and she glorifies the simple act of sitting down by not doing it all at once, as most folks do, but in sections—as you might imagine a tired cobra or a weary boa-constrictor would deposit himself on a chair.

Jobyna was the main guy on the first night of Rupert, despite Hackett's Greek god profile and poetic legs. Whenever she came in view you heard folks say: "That's the girl that posed for Gibson, you know!"

And a rude man who sat right back of me said in an audible voice: "Humph! A girl that hasn't is getting to be a curiosity nowadays!"

The tulle hat of the season is having a hard time in the theatre nowadays. To pin it on the back of a chair means ruin; to hold it in one's lap like a baby, even, doesn't preserve its pristine fluffiness.

If a man climbs over you between the acts and happens to touch it—well, it isn't there. Just a few shreds of straggly lace and a rose or two remain to tell you that you had a hat a few short hours ago.

I think there will be a revolt against this going-out-between-the-acts habit before long that will make things hum. It is a flagrant exhibition of unequalled caddishness for a man to crush past a woman whom he has caused to rise from her seat to enable him to pass, burdened as she is with hat, opera glasses and programme, that should be put a stop to.

Women's gowns are torn, and in the case of the perishable spangled gowns so much worn now they are often ruined by the trampling and hauling they receive in this way. Many men go out and return between acts, inconveniencing whole rows of people, and do not even have the courtesy to apologize as they push their way along.

In a theatre recently I saw a woman's hat brushed out of her hands and actually trampled upon before she recovered it. If women have taken their hats off to make the theatre pleasanter, certainly their hats ought to be protected in some way.

Those that are worn just now—simply masses of gathered tulle fastened to frail wire frames—are as easily crushed as a handkerchief. Between the muddy-linked programmes that come off on our white gloves and the men who walk over us to absorb alcohol, we poor women have a hard time of it.

Women make the success of plays and the success of theatres, and managers should recognize the fact. It isn't a bit nice to come home from an evening supposed to be consecrated to enjoyment with one's hat a wreck and one's gown a ruin, not to speak of temper ruffled and nerves on edge.

A man who climbs over a row of people in this way, causing women to rise once for his exit and again for his return, stamps himself unmistakably as belonging to the hog family, but the fact that he is at large in a playhouse instead of being confined in the usual stopping place of his kind does not help matters for those who suffer through his natural instinct to push, crowd and inconvenience everybody in his neighborhood.

Sometimes one wonders—but here I am getting serious, and if I were to do that, you would never know your friend,

THE MATINEE GIRL.

OSCAR EAGLE.

Oscar Eagle, whose picture appears on the front page, has been, as he expresses it, "an extremely fortunate actor," having supported some of the best stars, and been connected with many of the foremost managers. Mr. Eagle's professional debut was made in '49, in Cincinnati. The next season he appeared with Minnie Maddern in Frou Frou, Juanita, The Puritan Maid, and other plays. Then he played Manuel Bond in Kit the Arkansaw Traveler, with F. S. Chanfrau. Following this, Mr. Eagle played a wide range of leading and juvenile parts with Helene Adell for two seasons; a season with McKee Rankin; appeared in the Chicago production of The Bells of Haslemere, and then joined Frank Mayo, with whom he played Buckingham, Athos, and De Treville, at different times in the Three Guardsmen, and Ladislav in Nordeck.

Next came a season with Fanny Davenport in La Tosca, and an engagement as General Haverhill in Shenandoah, wherein his military bearing earned most favorable comment throughout the country for two seasons. He then returned to Miss Davenport's company, playing Kephren in Cleopatra. Then followed a season with Jacob Litt in The Ensign, and with W. A. Brady's The Cotton King, and a re-engagement for Kephren in Cleopatra. He was then seen to excellent advantage as Don Jose to Elita Proctor Otis' Carmen, and as the priest in The Last Stroke.

For the last two seasons, Mr. Eagle has been director at the Temple Theatre, Louisville, Ky., where he has met with unbounded success. His performances as Svengali, Cyrano, Nordeck, and d'Artagnan have been highly praised. Mr. Eagle is not only a first-rate actor, but as a play producer his accomplishments have been little less than marvelous when the brief preparations are considered. At the close of the Meffert season last year Mr. Eagle produced several plays for the Neill Stock company in Chicago with much success, and staged also Chattanooga, at the Columbia Theatre, Chicago, last July. He has been connected with several Summer stock companies as stage-director.

ENGAGEMENTS.

Edith Athelstone and Charles Stewart, for Beside the Bonnie Brier Bush.

Sherman Rowles, by Arthur C. Aiston for Tennessee's Partner.

James Colville, for The Manicure.

Dorothy Morton, for An Arabian Girl.

Re-engaged with Daniel R. Ryan for next season: Ethel Fuller, Jeanne Tarr, Hattie Van Buren, C. J. W. Roe, Lem C. Reeves, Homer B. Mullaney, Charles F. Keane, George E. Lent, and Lon Hascall.

Oliver McConnell, Irwin Mehring, Tessie Maguire, and Florence Belden, graduates of the Stanhope-Wheatcroft Dramatic School, with Wilton Lackaye, for Charles O'Malley.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, April 15.

The final weeks of the rapidly ending season are replete with strong attractions, and the current week was unusually rich in attractions.

The Columbia had the call in interest with E. H. Sothern's picturesque revival of *The King's Musketeer*. Business was large and the same bill will continue next week.

Her Atonement filled its allotted fortnight at the Montauk, where a welcome change on Monday will be the first local presentation of *The Three Dragoons*.

The usual crowds were in evidence at the Bijou, where Chauncey Olcott was seen in *A Romance of Athlone*, which holds over for a second week.

London Life proved interesting at the Grand Opera House, where Andrew Mack in *The Ragged Earl* is the next feature.

The Gayety found *The King of the Opium Ring* possessed of the same drawing powers as during its term down town. London Life is the underline.

The Park exhibited *The Isle of Champagne* for the second choice in its repertoire. The Aborn Opera co. announce that the coming week is to be devoted to *Cavalleria Rusticana*, *Pinafore*, *The Bohemian Girl*, *The Chimes of Normandy*, and *Rococo*.

A Runaway Girl drew so well at the Academy of Music that Manager Edwin Knowles was induced to give an extra matinee on Wednesday, not at first contemplated.

The Amphion had large houses for the second week of the Jaxon Opera co. engagement, which ceases to-night to permit entrance of *The Little Minister*, which is being largely advertised at a cut on previous prices, well located seats being named as low as 25 cents.

A well chosen olio at Hyde and Behman's was taken part in by Harry Lacy and Ida Van Sien. Clifford and Huth, the Nawas, Grapewin and Chance, the Rossow Midgets, and John W. Ransone.

The Novelty has offered a strong bill, interpreted by the Russell Brothers, Laura Bennett, Carroll C. Crawford, Fred Douglass, and the Reese Brothers, Corinne, The Maginleys, Wilson and Adams, Fred Lotta, and Weston and De Veaux.

Lycium patrons viewed *Lost in New York* and will next be entertained by *A Man Without a Country*.

Mingo's City Club tenanted the Brooklyn Music Hall, which remains open until Manager Percy G. Williams inaugurates the season at Bergen Beach.

Harry Morris's Little Lambs corralled good money at the Star, it being their first appearance down town, though seen several times this season in Williamsburg.

The Empire evicts Phil Sheridan's City Sports to make place for *The Tammany Tigers*.

A house selection of talent has been in evidence at the Unique, which next treats with Rice and Barton's Gaiety co.

Colonel Sinn has offered the Montauk to the R. P. O. E. for their annual benefit. 27.

SCHENCK COOPER.

MILWAUKEE.

The Bijou was filled to the doors 9 with an expectant audience eager to witness the first presentation in this city of *Cyrano de Bergerac*. Though the performance was far from being artistically perfect, it was in many respects a creditable one, and while the players were not altogether equal to their task, their work at least possessed the virtue of sincerity. Willard Newell in the name part played conscientiously and quietly, but his portrayal lacked strength and conviction, and was wanting in romantic fervor and poetry. Vail de Vernon is entitled to high praise for her very charming and artistic performance as Roxane. She possesses an attractive personality and a most pleasing voice, and her work gives promise of a successful future.

The Christian of William Marlowe was very praiseworthy, and the other characters were presented with average ability. The parts were diversely costumed, and a complete scenic outfit is carried by the co. The audience displayed great interest and followed the play with rapt attention, frequent applause being bestowed. Week of 16-22 the first production of *A Royal Prisoner*.

The Thanhouse-Hatch Stock co. presented *Shadows of a Great City* at the Academy 10-16 to the usual large attendance. From a scenic point of view this production was the most elaborate yet attempted. The revolving prison scene in the second act was one of the finest pieces of stage mechanism I have ever seen, and has never been equaled in this city, so it is said. The parts were taken in the usual efficient manner. Frank B. Hatch scored another triumph as Nathans. Frederick Paulding played George Benson with his accustomed skill and care, and Eugene Moore was a manly and earnest Tom Cooper. Donald Bowles made an emphatic hit as Jim Farrow and was deservedly applauded for his excellent work. He sustained the role with marked success and proved himself an able delineator of character parts. Mary Davenport as Biddy gave an admirable impersonation, and won heaps of laughter and applause. Nan Mifflin was sweet and winning in the role of Helen Standish. Meta Brittain did a neat bit as Mrs. Higgins. William Yernace did full justice to the part of Arkwright, and Irving Brooks, Samuel Lewis, R. A. Berthelet, and Baby Vavene did their usual good work in lesser roles. My Partner 17-22.

Einsame Menschen (Solitary People), by Hauptmann, was presented at the Pabst 9 before a large and well pleased audience, this being the farewell appearance of Willy Loehr, the very popular leading juvenile, who will return to Germany to fill a three years' engagement. Bartel Turauer will be given 12, with Emanuel Reicher in the title role; The Poor Lioness 13, Orhella 14, as a benefit to Herr Reicher, and Tribby 15, at which the eminent German actor will make his final appearance. Adolf Sonnenthal, supported by the Irving Place Theatre co. of New York, will play a single engagement at the Pabst 21.

The Bavarian Peasant co. gave a novel and pleasing performance at the Davidson 9 to a good house, and present a nightly change of bill during the week's engagement. National songs and dances were well given, and the picturesque Bavarian costumes added much to the novelty of the entertainment. The performances have been well attended and much enjoyed. On and Off 16-19. The Mirth and the Flame 20-22.

A testimonial benefit will be tendered Arthur Weld at the Pabst Theatre 28, 29, on which occasion The Mikado will be presented by local talent. George Herbert will direct the stage and will also enact the role of Ko-ko. Those who form the cast, together with many prominent citizens, have taken the affair up with unanimous enthusiasm. It being generally felt that some fitting expression of appreciation is due Mr. Weld for the very valuable services he has rendered to music in this city.

It is an interesting fact that Frederick Paulding originated the part of Tom Cooper in *Shadows of a Great City* now playing at the Academy. CLAUDE L. N. NORRIS.

JERSEY CITY.

Andrew Mack played a return engagement at the Academy of Music 10-15, presenting *The Ragged Earl*. The new play is laughable, realistic and thrilling at times. It is an excellent production and handsomely staged. Mr. Mack has a perfect fitting part and plays it nicely. His voice was never in better shape. Annie Ward Tiffany, always an artist, pushes Mr. Mack for the honors, and is a delightful character in the piece. W. J. Mason as the old schoolmaster was well played and his love making scene was funny. James Vincent as Larry Donovan was ugly enough to please anybody. Sir Henry Hardcastle by Edwin Brandt, Ralph Forrester by George Dero, Lord Wildbrook by B. T. Ringgold, and the stepmother by Anna

Barclay were strong parts. Josephine Lovett, the leading woman, is a clever, intelligent actress, and became a favorite. Georgia Florence Olp is as precocious as ever, but getting to be a big girl. Paul Gilmore in *The Musketeers* 17-22. Chauncey Olcott (return) 24-29.

A Female Drummer came back to the Bijou Theatre 10-15 for another week, and while the business has been good, yet it does not reach that done during the former engagement. Johnstone Bennett appeared at all performances, which she did not do when here earlier in the season. The show goes with the same snap and vim, and the same cast is retained. Willis Sweetnam has new jokes, the colored quartette sings new selections in an excellent manner, and Miss Bennett's specialty is well received. Nellie O'Neill, Eugene Canfield, and George Richards are as funny as ever. The chorus and marches are lively, and the costuming and mounting excellent. Katie Rooney in *The Girl from Ireland* 17-22. Robert Fitzsimmons co. 24-29.

Selene Johnson, of this city, at present leading woman of the Fawley Stock co. at the Columbia Theatre, Washington, D. C., arrived home here 7 so as to have a personal interview with Bronson Howard, the author, who is writing a new play for William H. Crane, to be used next season. Miss Johnson is engaged as Mr. Crane's leading woman for the coming season, and the author was anxious to see Miss Johnson in reference to the part she is to originate. Miss Johnson left here 8 so as to be back in Washington in time for rehearsal 9. The Washington papers speak highly of her work.

The Elks' social will take place at the Academy of Music 16. A minstrel first part and a long vaudeville bill will be offered.

George Curran, of this city, has signed with Forepaugh and Sells Brothers' Circus for the season. Florence Bindley has changed her mind about going to Europe this month. She says this country is good enough for her.

The season at the Academy of Music will close 29, at the Bijou May 6, and at the Bon Tom May 27.

John E. Langsbee, stage machinist at the Academy of Music here, and Arthur Voegtlin, the scenic artist, have formed a partnership.

Business Manager and Treasurer Harry M. Hyams celebrated the sixteenth anniversary of his marriage by giving a supper at the Hotel Washington 10.

Harry Brinsley, of the Sidewalks of New York co., is stopping in this city, his season having closed.

Mr. and Mrs. Frank Cotton and Mr. Cotton's donkeys have signed with Huntley and Jackson's Circus for the Summer, opening at Chicago.

The Elks have signed with A Milk White Flag co. for the annual benefit at the Academy of Music May 4.

William H. Crane and co. will come to the Academy of Music for one night at the end of the regular season. WALTER C. SMITH.

ST. PAUL.

Modjeska, with an excellent co. in support, presented Mary Stuart, Antony and Cleopatra, and Macbeth at the Metropolitan Opera House 6-8 to large audiences. The plays were finely staged and handsomely costumed. The return of this artist to St. Paul after several years was a rare treat to the theatregoers of this city. Madame Modjeska was accorded a most cordial and appreciative reception. Modjeska invests the characters she assumes with her own charming personality, sweetness and gentleness of nature. Refinement of manner, dignity of bearing and intelligence of expression, with forceful and impressive action, evidence her an artist of rare quality and magnetic personality. Her Mary Stuart, Cleopatra, and Lady Macbeth were each powerful and artistic portrayals. Annie E. Proctor's Queen Elizabeth was a most admirable interpretation of the role. She was especially strong and forceful in the exacting scenes of the third and fourth acts. Charles D. Herman's excellent acting was seen to advantage in the roles of Lord Burleigh, Marc Antony, and Macbeth. Lester Loneragan did admirable work in the roles of Leicester, Octavius Caesar, and Macduff. Grace Fisher as Charmian, Anna Daly as Ires, Frank B. Fanning, Wadsworth Harris, George Spencer, Frederick Vroom, and others in the cast sustained their roles commendably.

The Banda Rossa gave two concerts 9. This was the first appearance of the band before a St. Paul audience, and their artistic rendition of both grand opera selections and popular songs of the day was a revelation to the appreciative audiences present, and evoked enthusiastic and demonstrative applause. Sig. F. Grannini, a splendid tenor, joined the organization here.

The Elks Opera co. 10-12 was the most enjoyable musical treat that Manager Scott has offered to society and music lovers in St. Paul for some years. Much credit is due Mr. Scott for engaging this excellent organization. There was exceptionally large attendance throughout the engagement. Faust was admirably presented 10. Madame Melba singing here for the first time in opera. She is a very pleasing Marguerite. M. Bourdoresque as Mephistopheles sang and acted the part with great power and excellent taste. M. Bonnard as Faust and M. De Vries as Valentine gave effective renditions. Madame Olitzka, Madame Van Canteren, and Signor Viviani created very favorable impressions. Signor Seppilli is deserving of commendation for the excellent manner in which he conducted. Carmen was sung 11 and La Bohème 12. Tim Murphy 13-15.

McFadden's Row of Flats co. at the Grand Opera House 9-15 opened to S. R. O. The co. is

large and evenly balanced. A number of clever specialties were introduced. Joe J. Sullivan as Tim McFadden and Harry Crandall as Jacob Baumgartner kept the audience convulsed throughout the play. Sadie Connolly made an entertaining "queen of the flats." Estelle Wellington as Mary Ellen was bright and vivacious. The Noss Family are an enjoyable feature. The Speck Brothers are very amusing. Nance O'Neill 16-22.

At the concert of the Banda Rossa 9 Helena Modjeska and Nellie Melba occupied opposite boxes. GEORGE H. COLGRAVE.

MONTREAL.

Anna Held opened at the Academy 10 to good business in *The French Maid*. The comedy is amusing and the musical numbers bright and catchy. Besides the star, the cast contains any number of clever people, and most of them are old friends. Conspicuous among these are Charles A. Bigelow, who is exceptionally funny as the English waiter; Hellen Mostyn, also an excellent comedian, and Eva Davenport.

The Charley Opera co. continues to do good business at Her Majesty's. *L'Africaine* 5 served to introduce M. Gilbert, who, in the role of Vasco da Gama, scored quite a hit. Madame Fiens and M. Gidian were also seen to advantage. La Riene de Saba was sung 7 with M. Gauthier and Madame Fiens in the principal roles. The house was packed to the doors. M. Gilbert again scored in *Tannhäuser* 8 and Madame Dalzien created a favorable impression as Venus. The second week opened 19 with *Cavalleria Rusticana* and *La Navarraise*. In the first named M. Gilbert as Turridu and Madame Dalzien as Santuzza both gave splendid performances, and in the latter M. Gauthier and Madame Fiens did excellent work.

A Legal Wreck is the offering at the Français this week, and is well staged and capably acted. Thomas J. McGrane gave a good performance of Captain Smith, and Richard Sherman's Ed Smith, Jr., was one of the best things he has done here. Benjamin Hornung was thoroughly at home as the lawyer, Merriam. Charlotte Deane as Olive Gray did particularly clever work, especially in the emotional scene of the first act. Walton Townsend made the most of a somewhat colorless juvenile, and Harry W. Rich gave a neat sketch of the old sailor, Magy. Nellie Callahan struggled bravely with an impossible and unnecessary character, and Esther Moore made the most of her small part of Edith. Dora Norman's (Mrs. Morton) many friends in front were delighted to see her make her reappearance as Mrs. Kimball after her long illness. Mrs. Morton seems to have entirely recovered. She received a warm welcome. The vaudeville bill, headed by Louis Cyr and Rinaldo, was good. Peaceful Valley 17-22.

A Texas Steer at the Queen's was received by a good sized audience with every expression of approval. Katie Putnam as Bossy and Herbert E. Sears as Maverick Brander are deserving of special mention, though the cast is a good one all round. A word of praise must also be given to Eleanor Wynne for her charming performance of the young lady whose mother was kissed by Daniel Webster.

The Heart of Chicago, with its sensational scenes and startling climaxes, is playing to crowded houses at the Royal. Herbert Spencer, the clever young leader of the orchestra, is playing a violin solo which obtains well merited applause at each performance.

The biograph pictures of the Pope at the Windsor Hall are drawing big audiences. The views are splendid—the best thing in its line ever seen here. I was present last Saturday at a private view given to Archbishop Bruchesi and several hundred priests, to whom Manager Brennen extended a courteous invitation. They expressed themselves much delighted.

W. A. TREMAYNE.

NEW ORLEANS.

At the St. Charles Theatre the Hopkins Stock co. presented Michael Strogoff 9-15 in a creditable manner. New and elaborate scenery was used in the production of this celebrated military drama, and the co. in general is to be commended for its efficiency and good work. Pauline Fletcher, a new addition to the co., plays juvenile parts well and has already become quite a favorite. The vaudeville features were well received and consisted of the Dantos, Bryant and Sayville, and numerous good views by the kinodrome. Blue Jeans 16-22.

At the Academy of Music the biograph was substituted for vaudeville 9-15 and some of the best moving pictures ever seen here were presented. Scenes from the daily life of Pope Leo XIII. were those most favorably received.

Blanche Walsh and Melbourne MacDowell in *Fedora* and *La Tosca* were seen here 9-15. Aside from the two talented stars, the productions are noteworthy particularly on account of the elaborate scenery used, which is of the most gorgeous.

The Wilbur-Kirwin Opera co. opened an engagement here 9 and presented during the first week *The Queen's Lace Handkerchief*, *The Merry War*, and *Said Pasha*. Susie Kirwin, Louise Roberts, Margaret Baxter, E. A. Clark, Lyman Wheeler, George Muzzy, J. C. Harvey, C. A. Fuller, and W. E. Hulbert are in the co. and are competent. The continuous performance system prevails at this theatre and Mile. Zora, Arthur Gale and the Mandolin and Guitar Quartette are seen during the intermissions. The Black Hussar 16-22.

Max Plohn, who has been connected with the

profession here for a number of years, will manage the attractions showing at West End this coming Summer.

The Grand Opera House remains dark.

J. MARSHALL QUINTERO.

DENVER.

Stuart Robson, always a favorite here, did good business at the Broadway 3-9, presenting *The Meddler* and *Two Rogues and a Romance*. The latter, Theodore Burt Sayre's play, has considerable that is meritorious in it, but the epigrams and repartee are lugged in, and then, too, in its entirety the play is a trifle too plotty. Mr. Robson is just as deliciously funny as ever and his artistic mannerisms never fail to amuse. Marie Burroughs looked and acted the parts assigned her splendidly. Mabel Strickland, a most clever and winsome young woman, did the ingenue role in *Two Rogues* and a *Romance* most naturally and brightly. Mrs. Stuart Robson played the dashing widows brilliantly, and Frank C. Bangs was quite satisfactory in some well drawn old men parts. The balance of the cast was acceptable. Roland Reed 10-15.

Primrose and Dockstader's Minstrels packed the Taber 2-8, and gave an old-fashioned minstrel show that won out in great shape with the public. Lew Dockstader is strictly all right in his line and knows how to convulse his auditors with merriment, and succeeds in doing so. And George Primrose, too, is a pretty clever fellow. Lew Sully succeeds admirably as a laughter provoker. Manuel Romain and W. H. Thompson sang in a manner that merited the enthusiastic accolades they received. The Juggling Johnsons are quite remarkable club swinging act imaginable, and George H. Primrose's watermelon song, introducing his four champion pichany cake walkers and buck dancers, took the house by storm. Devil's Auction 9-15.

F. E. CARSTARPHEN.

KANSAS CITY.

Otis Skinner appeared in Rosemary at the Contes Opera House 13-15 before large and enthusiastic audiences. Mr. Skinner played in his usual artistic and intelligent manner. His co. was fine and scored a complete success. Modjeska 17-22.

Joe Ott in *Looking for Trouble* appeared at the Grand 9-15. The co. was a clever one; in fact they deserved a better play to display their talents in. The star was, as usual, very funny in his quiet and grotesque way. J. Royer West, Alice Montague, and numerous others leading in the list, and the specialties introduced were numerous and entertaining. A Bachelor's Honey-moon 16-22.

The Fatal Card was put on by the Woodward Stock co. at the Auditorium 9-15. Wilson Enos as the villain, Forrester, gave a strong performance. James Fulton was also excellent as Gerald Austin, it being his first appearance here. He was accorded a good reception. Walter D. Greene was good as Jim Dixon, and Hal Davis and others deserve mention. Inez Macaulay as Margaret Marrable was successful in this strong role and surprised those who have only seen her in lighter parts. The remainder of the cast was fair. Photographs of Walter D. Greene were given to each woman attending the matinee 12. Business was big throughout the week. A Fair Rebel 17-22.

Rosenthal will give an afternoon recital here 17.

The Symphony concert at the Grand Opera House 14 was the final one of the season and was well attended. A. Masino was the soloist. FRANK B. WILCOX.

INDIANAPOLIS.

Aristocracy was given by the Grand Stock co. 10-15. The co. was reinforced by Mr. Alden and Mr. Furtler, of the Nell Stock co., Cincinnati, who made good impressions. Howell Hansel was exceptionally strong as Jefferson Stockton and Hardee Kirkland gave a most finished impersonation of Prince von Heldenwald. Allen Patton was unusually well cast as Stuyvesant Lawrence and Herman Sheldon takes the part of the Duc de Vigny-Volante. By his clever character work Mr. Sheldon has installed himself into the good graces of every patron of the Grand. Mr. Miles was assigned a much better part than usually given him and took good care of it. Lavinia Shannon as Mrs. Stockton scored her usual success. Miss Daily, Winona Bridges, Marion Berg, and Mr. Conger handled their respective roles commendably. Led Astray 17-22.

Frank Daniels appeared at English's 10 in *The Wizard of the Nile* and *The Idol's Eye*. The entire co. is a good one. John Drew 19. N. C. Goodwin and Maxine Elliot 22. Julia Arthur 26, 27. Lillian Russell 28.

Waite's Opera co. was seen at the Park 10-15. Business was far below the average. The Ivy Leaf 17-19. Murray and Mack 24-29.

Barclay Walker has rewritten his opera, *The Kettledrum Island*, and will present it for a week at the Grand in the near future. The co. will be made up of local talent.

ALLEN E. WOODALL.

MINNEAPOLIS.

Our own Sol Smith Russell gave his new play *Hon John Grigsby*, at the Metropolitan Theatre 6-8, opening to S. R. O. Mr. Russell's impersonation of the title role was most happy throughout, and he was obliged to respond to numerous curtain calls. His support was adequate. Fanny Addison Pitt was entirely satisfactory as Miss Marsen. The Meg Ronalds of Florence

Rockwell was commendable. Miss Converse was happily cast as Nellie Gledel. James Lackaye, Mr. Martin, and Alfred Hudson also deserve special mention. Tim Murphy opened a brief engagement in the Carpenters to good business. Both play and co. made a decidedly favorable impression, and the audience was not slow to show its approval. The work of Mr. Murphy in the title role was, as usual, very amusing, and the support given by Dorothy Sherrod contributed largely to the success of the performance. Ellis Opera co. 13-15.

Through the Breakers opened for a week at the Bijou Opera House 3 to excellent houses and made a pronounced hit. The co. was above the average in ability and included J. Hay Cossar, Maud Banks and Hope Booth. McFadden's Row of Flats 16-22.

George Riddle gave readings at the Lyceum Theatre before large and delighted audiences 7, 8.

The Banda Rossa gave four concerts at the Lyceum 10, 11 to fair business. This organization is unquestionably one of the finest of its kind ever seen here and deserved much better patronage than was given it.

F. C. CAMPBELL.

BUFFALO.

West's Minstrels played a most satisfactory engagement at the Star 6-8. The olio was strong. Musically the organization is one of the best ever seen here.

A Dangerous Maid appeared at the Star 10-12 to fair receipts. Richard Carle contributed more than his share of the fun. His methods were entirely original and he was artistic withal. Madge Lessing proved to be somewhat of a disappointment in the leading role. Mayme Gehroe, who is the most recent Lena Schmalz of the production, was a treat. Her stage presence is charming and her dancing far above the average. William Sheldon made a convincing Count and W. Lester Brown was excellent in a small part. Cissy Loftus was an especial feature and her artistic imitations were thoroughly appreciated. Her specialty is easily the best thing of the sort we have ever seen. Shore Acres 13-15. The White Heather 17-19. William H. Crane 20-22.

What Happened to Jones was played at the Lyceum 10-15 by an exceedingly capable co. George C. Boniface, Jr., played the part of Jones. Frances Drake received an ovation when she made her first entrance. We all remember her as the leading woman of the Music Hall Stock co. Big business. A Female Drummer 17-22.

R. P. O. Elks 23 gave a public installation of officers and a grand ball at the Ellicott Club 12. The affair was in every way successful.

Sousa's Band will be heard at Music Hall 14.

RENNOLD WOLF.

DETROIT.

De Wolf Hopper opened at the Detroit Opera House 10 in The Charlatan. The opera was well received. Mr. Hopper is very popular in Detroit, and in the character of Demidoff he not only sustains his good reputation, but adds to it. Mark Price is a valuable addition to Mr. Hopper's co. and takes the character of Gogol in an admirable manner. Others who do very good work are Edmund Stanley, Nella Bergen, Alice Judson, Harry P. Stone, and Arthur Cunningham. The engagement is for 10-15. Frank Daniels 17.

At the Lyceum the Cummings Stock co. is doing an immense business 9-15 in Men and Women. Principal parts in this play are taken by Grace Atwell, Harry Glasier, Willard Blackmore, George Christy, Thomas Ricketts (a new member of the co.), Lillian Douglas, Blanche Douglas, and Lillian Seymour. The Highest Bidder 16-22.

The Span of Life in crowding Whitney's 9-15. The part of Kate Heathcote is taken by Leonore Gordon, formerly a Detroit. She is a capable actress and is very satisfactory in the role. However, the acrobats, the Three Donazettas, probably receive the most liberal applause, and they are very good in their special line, as is also Louise Valentine, soubrette. Town Topics 16-22.

KIMBALL.

LOUISVILLE.

Macaulay's is dark until 14, 15, when the Hermanns play a return date. The Sign of the Cross 17-22.

Belle Archer in A Contented Woman drew large business at the Avenue week commencing 9. She has a first-class co.

The Meffert Stock co. appeared to decided advantage at the Temple 10-15 in A Parisian Romance, the part of Baron Chevalier affording Oscar Eagle excellent opportunity for first-class work. Verne Castro was especially effective as Rosa.

The Chicago Orchestra, under the direction of Theodore Thomas, will give a concert at the Auditorium 15.

Notwithstanding an excellent beginning subscriptions to the guarantee fund for the proposed season of Summer opera are not coming in rapidly enough to suit Manager James R. Camp, who has the project in charge. It is now uncertain as to whether or not the scheme will go through.

Local amateurs will sing Hanzel and Gretel at the Auditorium 22-25. Karl Schmidt, musical director at that house, is drilling the people.

CHARLES D. CLARKE.

COLUMBUS.

My Friend from India, with a fair cast, did good business at the Southern 6-8. Shore Acres was presented by a strong co. 11, 12 and did a good business. Archie Boyd was fine in the leading role and was ably supported by Atkins Lawrence and Marie Falls. The Gelsha 13. Frank Daniels 14. John Drew 17. Al G. Field's Minstrels 19. Fanny Blee 21, 22.

Diplomacy received a superb presentation at the hands of the Valentine Stock co. 10-15, and good business was the rule. The Henry Beauchere of Jack Webster was one of the best pieces of work he has yet given. Ed W. Mawson and Robert Rogers gave smooth performances. Kate Blanche as Countess Zicka handled the role intelligently. Louise Mackintosh and Francis Desmond were very clever. Grace Franklin Lynch played the part of Dora. Forget-Me-Not is undervalued.

The Two Johns at the High Street did a good business 6-8 and seemed to please. The Sleeping City did well 10-12. Bon Ton Burlesquers 13-15. Belle Archer 17-19. Coon Hollow 20-22.

J. B. DAVIE.

OMAHA.

At Boyd's Theatre Roland Reed gave the initial Omaha performance of His Father's Boy 5. Mr. Reed has a part that eminently fits him, and Isadore Rush is also happily cast as the domineering wife. The co. is fully up to the Roland Reed standard and the only fault was in the brevity of the engagement. Our local music lovers were accorded a great treat 7 when the Ellis Opera co. gave us a truly grand presentation of Carmen. Zelle De Lussan as Carmen and Gudecki as Menele were equal favorites, and the rich, full notes of M. Bounard were heard to advantage in the part of Don José. The chorus and ballet were very satisfactory, and the orchestra still more so. Robert R. Mantell and his very capable co. were seen by a large number of our regular patrons 7-9 in Hamlet, Romeo and Juliet. The Face in the Moonlight, A Secret War, and Monbars, which were successively and successfully presented. While Mr. Mantell acquires himself fairly well in Shakespearean roles, his Monbars still remains his strongest part. Modjeska 14, 15. Otis Skinner 17, 18. Rosenthal 19.

J. R. RINGWALT.

CLEVELAND.

John Drew, in the Iliars, was at the Euclid Avenue Opera House 10-15. De Wolf Hopper 17-19. Francis Wilson 24-29.

The Cleveland Theatre was given over to farce-comedy 10-15. Town Topics was the bill, furnished by a good co. with World, Garnella, and Mack in the lead. Human Hearts 17-22.

Will E. Sage, a prominent newspaper man,

well known as a dramatic critic, has been appointed Mayor's secretary.

Sousa's Band, assisted by Maude Reese Davies, and Dorothy Hoyle, played to packed houses at Gray's Armory 12.

Mme. Schumann Heink and the Paur Orchestra will be heard at Central Armory 20. Pol Planchon will sing at Association Hall 17.

Charles King left, 13, to join the Prewell Stock co., Washington, to play Colonel Preston in Alabama.

The Police Pension Fund will participate with Coan and Hicks in the benefit to be given this year at the Euclid Avenue Opera House May 1-3.

WILLIAM CRAXTON.

PROVIDENCE.

The week of 10 at the Providence Opera House was a great one locally. The R. I. Exchange for Women's Work secured the house, and a large delegation of home talent, under the direction of Margaret MacLaren Eager, appeared in The Pied Piper of Hamelin and A Marie Antoinette Fête. It was a brilliant affair. Richard Mansfield 17, 18. Della Fox 19-22. Kellar 24, 26.

The Arion Club, Jules Jordan director, gave its last concert of the season in Infantry Hall before a very large audience. "The Creation" was brilliantly rendered by the club, assisted by Shannah Cumming, Hobart Smock, and Ericson Bushnell, soloists.

Next season Manager Felix R. Wendelschaefer, of the Providence Opera House, besides looking after his house here, will put The Bride Elect on the road and also will manage the Worcester Theatre, Worcester, Mass.

HOWARD C. RIPLEY.

PITTSBURG.

A Parlor Match opened at the Bijou 10 to a large audience. The co. was strong, especially Mark Sullivan, Phil H. Ryley, and the Kingsley Sisters. The Sidewalks of New York 17-22.

At the Duquesne Gayest Manhattan filled the house 10 and did well all the week. Hogan's Alley 17-22.

The stock co. at the New Grand produced A Parisian Romance 10 to good attendance. Hugh J. Ward as Baron Chevalier made a hit. Next week Lady Windemere's Fan will be given the first three nights at the Avenue Theatre, as the Metropolitan Opera co. has the Grand 17-19. The sale of seats for the opera has been large. The co. will appear in Lohengrin, The Barber of Seville, Faust, and Die Walkure.

May Irwin in Kate Kip opened at the Alvin 10. Next week, Julia Arthur.

R. M. Gulick has returned from the East.

E. J. DONNELLY.

GALVESTON.

A Lady of Quality was presented in a capable manner at the Grand 3 by Eugene Blair and a mainly competent supporting co., and fully merited the approval liberally expressed by the large and intelligent audience in attendance. Blanche Walsh and Melbourne MacDowell in La Tosca and Fedora to fair business. Splendid performances, highly appreciated.

Fanny Bloomfield Zeisler's piano recital at Harmony Hall 8 was one of the rare musical events of the year and as such was duly appreciated; the audience was large and critical and freely bestowed the evidences of favor richly deserved.

A return visit to the Grand of the Walsh-MacDowell co. is announced for Manager Fred G. Weis' benefit 17.

C. N. RHODE.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): The Robson Theatre co. presented Saved 10. Van the Virginian 11, and The Fatal Check and Camille 12; good business; delighted audiences.—MONTGOMERY THEATRE (S. E. Herscher and Brother, managers): A large and cultivated audience received and greeted ex-Governor Bob Taylor 5. Hogan's Alley to large audience 12.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): The Little Minister March 30. The Dazzler 1; good business; excellent entertainment. Black Patti's Troubadours 6; top-heavy house. Hogan's Alley 13. Peters' Comedy co. 17-22.

MOBILE.—THEATRE (J. Tannbaum, manager): Black Patti's Troubadours 3 gave satisfaction to a large house. Robson Theatre co. 4-8. Plays presented: Saved, The Fatal Check, Rip Van Winkle, East Lynne, and Van the Virginian. Hogan's Alley 11, 12.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Ex-Governor Robert L. Taylor lectured 4; large and appreciative audience. Black Patti's Troubadours 5 to capacity. Robson Theatre co. 13-15, opening in Saved.

ANNISTON.—NOBLE STREET THEATRE (Frank Wheyland, manager): Ex-Governor Bob Taylor lectured 6; fair and appreciative audience. Hogan's Alley 14.

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Charles Harrison co. canceled 3-8.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Klimt-Hearn co. 3-8, presenting Pavn Ticket 20. The Lights of London, Kidnapped, My Fair Lady, and a great City, and A Millionaire's Daughter; crowded houses; audiences pleased. Eugene Blair 17. Punch Robertson co. 18-22.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Andrews Opera co. 5, 6, in Martha, Cavalleria Rusticana, The Pirates of Penzance, and The Bohemian Girl; performances excellent; good business.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Punch Robertson co. closed their second week's engagement 8, having played to excellent business. Hoyt Comedy co. canceled.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): Klimt-Hearn co. 10-15.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): The Brownies 7; packed house; performance gave satisfaction. Bobby Gaylor 10.—DEWEY OPERA HOUSE (Leanders Stevens, lessees): Joe Muller, manager: Grand Stock co. presented Michael Strogoff 4-10 to big business. Scenic effects were excellent and play well acted. The Denver Express 2-8. The Girl from Chili 9-15.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Play Train drew fairly March 30-1. The Rays in A Hot Old Time 13-15.—BURBANK THEATRE (Clark A. Shaw, manager): Wakefield-Andrews Opera co. gave an enjoyable performance of Erminie to good business 2-8. Fra Diavolo 9-15.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Sam T. Shaw co. opened for a week 2. Repertoire: Love and Law, A Message by Wire, Pink Dominoes, Jim the Penman, The Last Stroke, Susan's Sunday Out, and A Man from Tombstone; general satisfaction; large houses. Ian MacLaren 19.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): John L. Sullivan co. March 30; top-heavy house; audience pleased.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Remember the Maine 3; crowded house. Primrose and Dockstader's Minstrels 9; big business. James-Kidder-Warde co. in The School for Scandal 14. Devil's Auction (return) 16.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Remember the Maine 6; small

business; fair co. Primrose and Dockstader's Minstrels 10; crowded house; pleasing performance.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Howard Star co. 4; poor performance and business. Godfrey's Band 6. Metropolitan Merry Makers 11. A Milk White Flag 19.

NORWICH.—BROADWAY THEATRE (J. W. Jackson, manager): Under the Red Robe 6. Godfrey's Band 8; good audience; fine concert. The Belle of New York 13. Shea-McAuliffe co. 17-22.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Bobby Gaylor 4 in McSorley's Twins to large and pleased audience. Remember the Maine 7, 8; good business.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Over the Sea 3, 4; large and pleased audiences.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): McSorley's Twins canceled. Devil's Auction 2. Katie Emmett 7.

GREELEY.—OPERA HOUSE (W. A. Henton, manager): Remember the Maine 15.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): McSorley's Twins 8 canceled.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): James K. Hackett in Rupert of Hentzau crowded the theatre 8. Mr. Hackett was enthusiastically received. His work was clean cut and natural. Jobyna Howland was picturesque and pleasing as the Queen. Way Down East 10-12 to large receipts; co. well selected. The Heart of Maryland 14. Alice Nielsen 15. Symphony concert 17. The Lilliputians 19. Richard Mansfield 20. Willie Collier 21. Vandeville 22. Second Regiment Band 25, 26. Her Atoneement 27-29.—GRAND OPERA HOUSE (Broed and McKenna, managers): Broadway Burlesquers 10-12; crowded theatre. Le Clair and Leslie, Smith and Cook, Carrie Scott, Bennett and Rich, the Mitchell Sisters, Merritt and Rosella, Marie Richmond, Cohen and Gardner, and Dave Lewis contributed excellent numbers. A Grip of Steel 13-15. Robert Fitzsimmons co. 17-19. Gettysburg 20-22. Local dramatic societies in The Octaveon 24-29, cast headed by Mary Dudley Buck, J. K. Emmet and Lottie Gilson May 1-3. Moulin Rouge co. 8-10.—ITEMS: Mr. and Mrs. George Fawcett (Percy Haswell) and Mrs. W. C. Gilbert have again leased a cottage at Madison-by-the-Sea for the summer. Mr. and Mrs. Fawcett were among the colony last season and their return is warmly received by the cottagers. James K. Hackett was guest at the University Club 8.—The vaudeville entertainment arranged by society leaders for the benefit of the Lelia Day Nursery is the talk of the town just now. At the matinee and evening performance a sketch will be offered by leading society amateurs and Mr. Poli will give one act from his excellent bill.—Dr. Broed, manager of the Grand Opera House, has accepted the position of booking agent for the P. J. Shea Co. managers at Springfield and Worcester.

Lillian Green will appear in Jean Pardee Clarke's play, Bobby Melville, at the Elks' benefit in Waterbury this month.

JANE MARLIN.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Mathews and Bullock 9 presented By the Sea. Way Down East 11; large audience. The Heart of Maryland 10, 11; competent co.; large audiences. Alice Nielsen 12, 13 in The Fortune Teller scored a big hit, playing to the capacity at each performance. Way Down East 14, 15. The Belle of New York 17. Richard Mansfield 19. Willie Collier 20. A Milk White Flag 22. Her Atoneement 24-26. Beside the Bonnie Brier Bush 27-29.—HARTFORD OPERA HOUSE (Jerings and Graves, managers): Wills Brothers backed the house 9 with A Maid from Andover and repeated the performance 10, 11 to good business. On the Bowery delighted a top-heavy house 12. Broadway Burlesquers 13-15. Bohemian Burlesquers 17, 19. Riley and Wood co. 21-22. The Spoons 24-29. Rentz-Santley co. May 1-3. Daniel Sully 4-6. King Dramatic co. 8-13.—ITEMS: HARRY STENGLE, until recently treasurer of Parsons' Theatre, has been appointed to a clerkship in the Aetna National Bank.—The Sunday performances at both theatres are largely patronized.

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Some clever entertainers supported Gus Pixley in A Rag Time Reception 6-8; good business. No better melodrama than A Grip of Steel has visited this city. The engagement 10-12 was well patronized and entirely satisfactory. On the Bowery 13-15 opened well. Wolford Sheridan Stock co. 17-19 in Shadows of a Great City. Bohemian Burlesquers 20-22.—PARK CITY THEATRE (G. B. Bunnell, lessee): James K. Hackett in Rupert of Hentzau 7; play excellently rendered; good house by an admirable cast. Jack and the Beanstalk 10-12. Mildred Holland gave Two Little Vagrants 8 in a finished manner; her support was entirely adequate and her own success pronounced. The Heart of Maryland (return date) 15. Alice Nielsen 17. Willie Collier 19. Shenandoah 22.—ITEM: Manager Bunnell is preparing to have his elegant Summer home at Southport Heights put in order for the coming season.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Two Little Vagrants 11, with Mildred Holland as Fan Fan, to light business; co. fair. The Belle of New York 12 had light patronage; while the production is well mounted the co. is only ordinary. Way Down East 13; crowded house. Phoebe Davis, Odell Williams, and Forest Robinson head a competent co. Henry Miller 19. Jefferson De Angelis 25.—CONROBERT'S OPERA HOUSE (Troup and Wynne, lessees): B. F. Bosson, resident manager: Metropolitan Merry Makers 7, 8 drew well. Press Eldridge, Maude Le Maire, Lawrence and Harrington, Fontana, Leonard and Fontana, Winans and Bond, and Hampton's dogs did good specialties. Selby's Players 17-22.—ITEM: While in town John E. Bunny of 'Way Down East, was the guest of his brother, George H. Bunny.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): James K. Hackett in Rupert of Hentzau pleased a large audience 6. The Belle of New York attracted a good audience 10. Godfrey's Band filled to good business 12. The Heart of Maryland 13. Alice Nielsen 14.—JACQUES OPERA HOUSE (Jean Jacques, manager): Wolford Stock co. closed a successful week 8. Katherine Robert co. commenced a week's engagement 10; houses filled. Plays announced: The Deacon's Daughter, Camille, The Great Diamond Robbery, The Bachelor's Three Twins, and The Clemenceau Case.

NEW LONDON.—LYCEUM THEATRE (J. W. Jackson, manager): Under the Red Robe 7. Godfrey's Band gave an enjoyable concert to good patronage 8. Shea-McAuliffe co. opened for a week 10 to fine business; co. good. Repertoire: Barred Out, Escaped from Sing Sing, What Happened to Bones, The Man-o'-War's Man, The New Fire Patrol, Kidnapped, Southern Chums, The New York Patrol, and The Snare of New York. The Belle of New York 18. Sowing the Wind 20.

SOUTH NORWALK.—HOYT'S THEATRE (J. M. Hoyt, manager): Paul Gilmore in The Musketeers 11. Sawtelle Dramatic co. 12-15. Repertoire: The Buckeye Tavern, The Captain's Mate, Leaves of Gold, Uncle Sam in Cuba, A Race for Life, Dangers of a Great City, and Little Miss Military. Kellar 18.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Burrill Comedy co. 10-15, presenting first half of week Saved from the Sea. Infatuation, East Lynne, The Counterfeiters, and True as Steel; fair business. Shenandoah 20.—ITEM: H. Steitz has been made treasurer of the Opera House.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Clarence Vaudeville co. 8; small house. Godfrey's Band 11; fair house; excellent concert. Henry Vaudeville co. 12, 13 canceled. Rice's Comedians 17-22. Metropolitan Merry Makers 21. Professor Carpenter 27-29.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Idyl of the Mill (local) 6, 7; large attendance; performances excellent. Metropolitan Merry Makers 10; small audience; poor performance.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Two Little Vagrants 7; good business. Paul Gilmore in The Musketeers 10; good house; general satisfaction. The Belle of New York 14. Kellar 17.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Clarence Vaudeville co. 11 failed to appear. The Belle of New York 15. A Milk White Flag 20. My Friend from India May 6.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Belle of New York

"Hunter High Ball"

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it to a pleased audience. The Heart of Maryland filled the house 12; good co. A Milk White Flag 21.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Clarence Vaudeville co. 12, 13 failed to appear. Kellar 20. Sousa's Band May 3.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Davis, manager): Natural Gas 10; fair house. Joshua Simkins 15. A Bunch of Keys 17. John Isham's Ostrichs 20. Sousa's Band 22. The Little Minister 25.—ITEM: It is quite probable that Manager Baylis will be the Democratic party nominee for mayor at the election in June.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Passion Play pictures 10, 11.

GEORGIA.

MACON.—ACADEMY OF MUSIC (Harry Horne, manager): The Dazzler 6; small and disappointed audience. Joseph Jefferson 7 presented The Rivals to a large and appreciative audience. Peters and Walters Comedy co. 10 opened for three nights' engagement. Why Smith Left Home 14. Hogan's Alley 17. MacDowell-Walsh co. 21.

SAVANNAH.—THEATRE (David A. Weiss, manager): The Dazzler to fair crowd 8. Rentrow's Pathfinders 10-14 to good houses in The Old Inventor, Cinderella, St. Valentine's Day, and Below Zero. Hogan's Alley 19.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Fiddlers' Hall 7; large and pleased house. The Widow (local) 11; good performance, full house.—ITEM: Season is practically closed here.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Season closed.

IDAHO.

WALLACE.—MASON'S TEMPLE (M. J. Flohr, resident manager): The Spider and the Fly canceled. John Griffith 15.

BOISE CITY.—COLUMBIA THEATRE (James A. Phinney, manager): Leopold Godowsky 6; light house. Stuart Robinson 15.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Mrs. B. O'Shaughnessy 9 proved fairly satisfactory to a big house. Boone, hypnotist, 10; fair business. Darkest Russia 12. My Friend from India 16. Banda Rossa 17. The Turtle 19. On and Off 22.—ITEMS: The Auditorium Theatre changed management 10. A. R. Waterman retiring and Chamberlain, Harrington and Co. assuming control. The new managers have not fully developed their plans, but will probably devote the house to vaudeville.—Mr. Waterman expects to go East in a short time and will carry hearty good wishes from Peoria.

LA SALLE.—ZIMMERMANN'S OPERA HOUSE (E. C. Zimmermann, manager): Katie Emmett in The Waits of New York pleased a fair business 9. Local minstrel first part, followed by burletta under the direction of Mrs. Dr. B. E. Smith, proved a very pleasing entertainment. Messrs. Allen, Kohl, Neustadt, families: Fox, Beck, Stuart, bones, were very good. Neustadt Brothers in sand dancing made a big hit. In the burletta Mrs. W. S. Mason, Olga Mersbach, and Misses Mazoon and Leonard filled the principal roles excellently. Murray Comedy co. 15.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Banda Rossa, matinee, 4; small but appreciative audience. McFadden's Row of Flats pleased a fair house 4. What Happened to Jones was well received 5; fair house. Frank Daniels in The Idol's Eye delighted a large and enthusiastic audience 6. The Prisoner of Zenda pleased a fair house 7. Amy Ricard acceptably filled the role of Antoinette in place of Helen Strickland, who was unable to appear.—ITEM: Manager Jones left for New York 8 for attractions for next season.

LINCOLN.—BROADWAY THEATRE (Cossett and Foley, managers): Sharpley's Lyceum Theatre co. 3-6; poor performances. Owing to small business, co. closed week's engagement 6. Metropolitan Dramatic Club (German) in Andrews Hofer 11. A Romance of Coon Hollow 12. Darkest Russia 14. Cherry Sisters 17. Labadie's Faust 22.—ITEM: Mr. and Mrs. Cyril Dodsworth are drilling amateur singers for a performance of The Doctor of Alcantara 20.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Richards and Pringle's Minstrels 2; top-heavy house; pleasing performance. Hennessy Leroy in Other People's Money, benefit of Opera House stage hands,

ley's Lyceum Theatre co. opened for a week in Canille to good business. Banda Rosa (return date) 19.

BELVIDERE.—DERTHICKS OPERA HOUSE (W. H. Dethrick, manager): The Prisoner of Zenda 8; excellent performance; audience pleased. Holden Comedy co. opened for a week in A Barrel of Money 10 to a large house. A Crazy Idea 11. Blacklisted 12; good houses. Newell's Cyrano de Bergerac 19. ITEM: Elmer and Mack's Imperial Minstrels, an aggregation of home talent, played a packed house at Sycamore, Ill., 4.

PARIS.—SHOAF'S OPERA HOUSE (L. A. G. Shoaf, manager): Darkest Russia 4; fair house; giving satisfaction. Joe Ott in Looking for Trouble played a good house 6. Bryan's Comedians in A Hot Time in the Old Town 10; fair house. The Hermanns 11; good audience and performance. Passion Play pictures (return date) 15, 16. Lost in New York 18. Forest's U. T. C. 20.

DECATUR.—POWERS' GRAND OPERA HOUSE: J. F. Given, manager: Bryan's Comedians 3-8 gave satisfaction to good houses in Grit or True as Steel, The Diamond Mystery, The Girl from the Bowery, The Census Taker, and A Hot Time in the Old Town. Sol Smith Russell 19. The Turtle 20.

JOLIET.—THEATRE (William H. Hulshizer, manager): Other People's Money 5 to capacity; audience pleased. What Happened to Jones 6; good business and performance. Coon Hollow 14. Through the Breakers 22. Ferris Comedians 24-25.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The Span of Life 5; good performance; fair house. The Merry Milkmaids 6; excellent performance; well-filled house. Richards and Pringle's Minstrels 8; played a good house.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Vogel's Minstrels 5; played topheavy house. A Romance of Coon Hollow 7; fair audience. Mrs. B. O'Shaughnessy 12. Sol Smith Russell 15.

SOUTH CHICAGO.—NEW CALEMET THEATRE (John Connors, manager): Hogan's Alley co. to S. R. O. 9; good co. This is the third successive attraction that has played to S. R. O. Who is Who 16.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Darkest Russia 8; fair audience; pleasing performance. Ridge-way Concert co. 11. Sol Smith Russell 17.

CLINTON.—RENNICK OPERA HOUSE (J. B. Atthurs, manager): William Hawley Smith lectured to S. R. O., giving satisfaction. March 30. Coon Hollow 11.

FREEPORT.—GRAND OPERA HOUSE (Koot and Hildreth, managers): What Happened to Jones packed house 4; good performance. Clay Clement 10.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): What Happened to Jones 6; fair house; performance good. Who is Who to small house 8; good performance.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Richards and Pringle's Minstrels 6; good business; first-class performance. Darkest Russia 10; poor business; co. satisfactory.

ALTON.—TEMPLE THEATRE (Harrison and Cascard, managers): The Hermanns 10; good house; performance first class. Illinois College Glee Club 11. Holden Comedy co. 24-25.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): The Heart of Chicago 8; large and appreciative audience. Murray Comedy co. 20-22.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Pupils of Professor Alfred C. Moss in vocal and instrumental entertainment 7.

AURORA.—OPERA HOUSE (J. H. Plain, manager): What Happened to Jones played a large audience 7. Ferris Comedians 10-15.

MATTOON.—THEATRE (Charles Hague, manager): Darkest Russia 5; played a good house.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh A. Snell, manager): Dark.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Dark.

PANA.—NEW GRAND (Lou Roley, manager): Dark.

HOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Dark.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Dark.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Lost in New York drew a good audience March 30, and was favorably received. The Gormans in Mr. Beane from Boston drew a packed house 1, and presented a comedy that is not strong and lacked the energy that should characterize this class of entertainment. Eugene V. Debs addressed an audience that filled the theatre 4. The Countown 400 to a big house 8; good co. Fanny Rice 13. Lewis Morrison 15. Coon Hollow 17. Boston Lyric Opera co. 20-22. Bryan's Comedians 24-25. ITEM: Burton J. Kane, late of the Major Stock co. at the Criterion, Chicago, was a caller 6. A reception will be tendered Ann Hollinger, of the Coon Hollow co., on the occasion of their engagement here.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Bert Cotto in The New Boy 4; excellent performance; fair business. Gayest Manhattan 5; performance fair; business poor. Welsh Prize Singers 6; fair concert; small house. Barlow Brothers' Minstrels 7; good performance; fair business. A Jolly Lot 10 to topheavy house; performance fair. The Countown 400 10; fair performance; poor business. A Hot Time in the Old Town 12. Lewis Morrison 13. European Sensation co. 14. Fisher's Hall. Van Riper's Minstrels (local) 10; satisfactory performance to capacity.

LOGANSPOUT.—DOLAN'S THEATRE (William Dolan, manager): Elks' minstrels 7; packed house. From the military first part, through a pleasing olio and half an hour of opera to the final curtain it was a great success. Songs by each of the following were enthusiastically received: Will Wilkins, A. C. Barnett, Frank Parker, John E. Hayes, Master Herbert Carter, and Will McKee. Misses Philippine Watts, Jessie Neill, Lillian Bush, Pearl Jordan, Lina and Maud McKee. The cornet solo by Joseph Merrill made a hit. George Kennan lectured to full house 8. Fanny Rice 11.

SOUTH BEND.—AUDITORIUM (H. G. Somers, manager): Frank Daniels in The Idol's Eye played to good business 7; fine performance. Lewis Morrison in Faust 10; played a large audience. Mabel Morrison as Marguerite was well liked. The Prisoner of Zenda 11; fair house; satisfaction given. Sol Smith Russell 21. ITEM: The Lake Forest Glee Club, of Lake Forest, Ill., gave a very good concert 5 in the Auditorium to fair house. The Elks will give a minstrel performance at the Auditorium 14.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Labadie's Faust 5; fair performance; described better business. On the Suwanee River 11; good business and attraction. Coon Hollow 19. ITEM: George C. Wood, now permanently located here, will produce Lost in London 15, supported by his scholars and his daughter, Olga Wood.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Alexander Leonard Dramatic co. 3-8; good co.; fair houses. Repertoire: The Flying Squadron, Crimes of a Great City, The Power of Love, Camille, Lucky Jim, and Young Mr. Young. The Three Bostonians 10; large house; poor entertainment. The Span of Life 22. Bryan's Comedians May 8-10.

EVANSVILLE.—GRAND (King Cobbs, manager): A benefit was given to Billy Williams the minstrel 7 under auspices of the Press Club to a fair house. Waite's Opera co. 17-22. PEOPLE'S T. J. Groves, manager: Lost in New York 9; fair house and performance.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Ferris Comedians 3-8, presenting Fortune's Fool, Greased Lightning, For Cuba, On the Ohio, and Cyrano de Bergerac to good business. The Cherry Sisters 10; small house.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Barlow's Minstrels to S. R. O. 8; satisfaction given. Countown 400 to small house 10; fair performance. A Hot Time 15. European Sensation co. 17. A Jolly Lot 22. Alexander Leonard co. 24-25.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Eldon's Comedians 10-15 in Ziz. A Country Sweetheart, Swan Swanson, The Cyclone, My Mother-in-Law, and The Slings of Greater New York gave satisfaction to good business.

FORT WAYNE.—MASONIC TEMPLE (Stander and Smith, managers): The Span of Life 5, 8, small houses. Boston Lyric Opera co. 10-15; splendid co.

big business. John Drew 21. Wilton Lackaye 22. A Day and a Night May 7.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): The Sleeping City 6; fair house. First-class performance. A Jolly Lot 13. On the Suwanee River 15. Elmore Comedy co. 17-19. The Two Johns 20.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Gayest Manhattan 4; pleasing performance; fair house. The Sleeping City 7; small audience. Frank Daniels in The Idol's Eye 8; large audience; performance good.

RICHMOND.—PHILLIPS OPERA HOUSE (James Dobbins, manager): Gayest Manhattan 6; large and pleased audience. Barlow's Minstrels 8; good house. European Sensation co. 13.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): The Gormans in Mr. Beane from Boston 4; fair performance; topheavy house. Swiss Bell Ringers 7; poor business.

BRAZIL.—MCGREGOR OPERA HOUSE (Joe Brown, manager): Cherry Sisters 7; business fair. A Hot Time in the Old Town 11; business and performance good. Lost in New York 17.

ROCKVILLE.—OPERA HOUSE (D. Stinson, manager): The Missouri Girl gave satisfaction to a fair house 10. CARLINE HALL (Carline Brothers, managers): Dark.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): The Missouri Girl 7; good co.; fair business. A Jolly Lot 12. Schumann Concert co. 15 canceled.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): The Sleeping City 8; excellent performance; fair house. European Sensation co. 11; good business. Fanny Rice 17.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Chicago Orchestra 10 to great business. Lewis Morrison 11. Banda Rosa 21, 22.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Alexander Leonard co. began a new co.'s engagement 10 in The Flying Squadron to S. R. O.

BLOOMFIELD.—OPERA HOUSE (W. M. Moss, manager): Lost in New York to light business 7; performance good. A Breezy Time May 2.

VINCENNES.—MCGIMNEY'S THEATRE (Guy McGimney, manager): Lost in New York to fair house 11; performance satisfactory.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Labadie's Faust 10; large house; good co.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): A Hired Girl 11; fair co. and house.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Mrs. B. O'Shaughnessy gave satisfaction to good house 6. The Missouri Girl 15.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): The Span of Life 6; poor business; good performance.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Robin Hood Opera co. 11, 12; excellent performances; large houses.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): A Jolly Lot 12.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): A Jolly Lot 14.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): Cuban Dramatic co. (colored) presented John Meno to a small house 8.

LEHIGH.—BIJOY (Boone Williams, manager): Nothing booked.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Robert B. Mantell in Monarchs 6; fine performance. Ellis Opera co. in Cavalleria Rusticana and I Pagliacci 7 to large audience. Nothing finer than the New York Symphony Orchestra has ever been heard here and the house enthusiastically recalled their rendition of the Intermezzo in Cavalleria Rusticana. Mme. Galski was fine as Santuzza and won many friends by her beautiful and artistic work. Good work was also done by Mattfield, Van Cauteen, Sig. Pandolfini, and Bensande. Chorus was effective. I Pagliacci was given with Mme. Challa, Pandolfini, Bensande, De Vries, and De Sol. Sepilli conducting A Bachelor's Honeymoon 8; good and pleased houses. A very funny comedy and a good co. Modjeska 12. Davis and Busby's U. T. C. 15. Redmond Dramatic co. 17. Otis Skinner 18.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Roland Reed in His Father's Boy to large and pleased audience 4. Otis Skinner in Rosemary 7; exceptionally good performance; business large. A Bachelor's Honeymoon 10, 11; fair business. GRAND OPERA HOUSE (William Foster, manager): Under the Dome 6-8; immense business; pleasing performances. Davis U. T. C. to large business 10. Katie Emmett 11, 12. Lost America 15, 16. MIMOR THEATRE (J. S. Connelly, manager): The Stock co., under the management of Frank Linden, produced The Prisoner of Algiers to fair business 3-8. The Signal of Liberty 10-15. ITEM: Manager William Foster returned from Florida 9, much improved in health.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Tim Murphy (return) in The Carpetbagger 6; delighted a large audience. Vogel's Minstrels 8; good business; entertainment pleasing. George Hossey in Mrs. B. O'Shaughnessy 10 to a light house. Miss Hussey, in the title role, does excellent work, but the play is hardly worthy of her. A Midnight Bell 17. Banda Rosa 18. My Friend from India 20. Billy Link's Vaudeville co. 21, 22. Labadie's Faust 23. Remember the Maine 28.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Otis Skinner in Rosemary 5; large and enthusiastic audience. Gretchen Lyons, as Dorothy Cruikshank, made many friends. Sol Smith Russell in Hon. John Griggs 12. Elks Circus 14. Vogel's Minstrels 15. ITEM: Manager John B. Henderson and Mrs. Henderson entertained a number of their friends at their beautiful home after the performance of Rosemary 5, in compliment to Otis Skinner and Walter Collier.

DAVENPORT.—BERTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Murray Comedy co. closed a week's engagement 9; good business; appreciative audiences. Repertoire included Uncle John's in Town, The Fatal Error, An Unequal Match, Forget Me Not, The Little Dutchman, Hogan's Troubles, and Triss. Katie Emmett in The Waifs of New York 10; pleasing performance; light house. Sol Smith Russell 13. A Midnight Bell 16. My Friend from India 17. The Turtle 23. Eugene Blair 28.

MARSHALLTOWN.—ODDON THEATRE (Re C. Spers, manager): Under the Dome 1; fair business. Otis Skinner 6 in Rosemary gave satisfaction to good business. Hans Hanson 8; light house; poor performance. Flint, hypnotist, 10-15 opened to good business. Burlesque circus 20. Mrs. B. O'Shaughnessy 25.

FORT MADISON.—ERINGER GRAND (Elliot Alton, manager): Local minstrels 5; S. R. O. A Romance of Coon Hollow 6; light business; good performance. Darkest America 7; good business; fair performance. Under the Dome 11; fair business; good performance.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Holden Comedy co. 3-8 in The Gutta Percha Girl, The Inside Track, Only a Shop Girl, Triss, Beyond the Rockies, Dangers of a Great City, Tom Sawyer, and In Times of Peril; co. good. **KEOKUK.**—OPERA HOUSE (Direction Chamberlin, Harrington and Co.): Vogel's Minstrels 6; large and pleased audience. Mrs. B. O'Shaughnessy 11; fair business. J. B. De Motte 15. A Midnight Bell 19. My Friend from India 21.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Tim Murphy in The Carpetbagger 7; large and pleased audience. A Midnight Bell 13.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): W. W. Dayton's Entertainers to fair houses 10, 11; fair performances. Beach and Bowers' Minstrels 27.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thomas, manager): Vogel's Minstrels 10; S. R. O. Beggar Prince Opera co. 20. Money to Burn (return engagement) 25.

GLENWOOD.—THEATRE (C. G. Hanson, manager): Mahara's Minstrels 7; good business; per-

formance fair. Canadian Jubilee Singers 10; co. poor; good business. Burk's U. T. C. 21.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Elks' minstrels to S. R. O. 6, 7. Under the Dome to good house 10. Vogel's Minstrels 11. Joe Ott 19.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): John Dillon in Bartlett's Road to Seltzer 11. STEVEN'S OPERA HOUSE (George Higgins, manager): Dark.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): A Bachelor's Honeymoon 9; fair business. Georgia U. to Date 16.

BOONE.—PHIPPS OPERA HOUSE (B. M. Wiley, manager): Billy Link's Vaudeville co. gave satisfaction 7, 8. Empire Theatre co. 10-15.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): A Night in Bohemia 15. Harrington-Rutledge co. 17-22.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): John Dillon in Bartlett's Road to Seltzer 11; crowded house; well received.

MCGREGOR.—BERGMAN'S OPERA HOUSE (Edward Bergman, manager): John Dillon 13. Nashville Students 27.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): Forrest's U. T. C. 5; good business. Mahara's Minstrels 8-10; performance good; business fair.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Nashville Students 5; good house; fair performance. Forrest's U. T. C. 12.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Forrest's U. T. C. 7 to capacity; performance fair. Mahara's Minstrels 12.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Vogel's Minstrels 14. Chase-Lister co. 17-22.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Mahara's Minstrels 13.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Roland Reed, with Isadore Rush and a superb co., drew a fine and enthusiastic audience in His Father's Boy, an extraordinarily funny comedy. Mr. Reed's eccentric work and comical nasal snuffle are given full scope, and he never had so good a vehicle for the display of his peculiar methods of fun making. Miss Rush played her part in the most finished and satisfactory way, and wore a variety of gowns that evoked "ohs" of admiration from all the ladies. Sheridan Tupper, Charles Wynette, L. P. Hicks, Althea Luce, Mary Myers, and Lottie Alter were the favorites. Charles E. Schilling, long of minstrel fame, in Two Married Men 8 found that he had no end of friends here, who gave him two good houses and laughed at all the funny things in the comical skit, which permits him full scope to "work in" his musical specialties and rip-roaring oddities to better advantage than in black face. He was ably seconded by J. E. Bronson, Charles A. Clark, Ray Southard, Flora Grierson, Ray Lewis, Kate Beebe, Maud Grierson, and May Walker. Pernchi-Beldoni co. 10-15. Joe Ott 17. Robert B. Mantell 21. GRAND OPERA HOUSE (James L. King, manager): Stowe's U. T. C. 8 attracted two fine houses and gave all a great run for the money. Gus and Inez Wallace, Little May, Jennie Payne, Emma Dorr, H. B. Marshall, Don Frank, Holman's animated song sheet, the cake walk, and the military feature, "Remember the Maine," were a few of the good offerings of the show. A Bachelor's Honeymoon 15.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Senter Payton Comedy co. 3-8; good co.; fine business. Plays presented: The Millionaire, Tom Rourke's Vision, Fanchon the Cricket, A Yankee in Cuba, A False Friend, A Husband on Salary, and East Lynne. National Concert co. 10-13 canceled. Schmolck Concert co. 15. Stowe's U. T. C. 21.

ATCHISON.—THEATRE (John Seaton, manager): Mahara's Minstrels 4; large audience; satisfaction given. Patricio Concert co. 5 gave one of the best entertainments of its kind of the season. Otis Skinner 12. A Bachelor's Honeymoon 13. U. T. C. 14. Robert B. Mantell 18.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Marting, manager): Roland Reed with strong support in His Father's Boy 8 was very enthusiastically received; good business. Klint-Hearn co. 17-22.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Stowe's U. T. C. will make later date: V. A. Austin's date changed to 18. Graham-Earle co. 10-15. Robert McIntyre 20. Cameron co. 25.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Stowe's U. T. C. 10. Graham-Earle co. 17-22. Cameron co. 26.

GREAT BEND.—WILKES' OPERA HOUSE (J. F. Lewis, manager): The Blithens 10, 11; small but appreciative audiences.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): Two Married Men entertained a large audience 4. Cameron co. 12.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): Two Married Men 8; large business.

OTTAWA.—ROHRBAUGH THEATRE (Charles H. Richter, manager): Two Married Men 7; good performance; fair business. Vernon hypnotist, 13-15.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): Two Married Men 5; fair house; performance fair. Nothing booked.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Two Married Men played a good audience 3.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, acting manager): The Schubert Concert co. 6; fair business and satisfaction. Alden Stock co. opened 10 for one week in Dollars and Cents, but the engagement was canceled by the local management after the first performance. ITEM: The Elks held a social session in their club rooms 11 and were entertained by James B. McCann, of Hopkins. New Orleans Stock co. 16. McCann is a candidate for initiation in the order.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Jefferson De Angels in The Jolly Musketier 6; packed house; fine performance. Peters Comedy co. 3-8.

ASHLAND.—THEATRE (W. Meinhardt, manager): Haverly's Minstrels 8; fair house; good performance. Frantz's warship 11, 12. The Gormans 15.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Lee, hypnotist, 10-12; crowded houses. Weidmann's Comedians 24-29.

SOTERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Dark.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Reffner, manager): Dark.

MIDDLESBOROUGH.—OPERA HOUSE (J. L. Manning and Co., managers): Dark.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Dark.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Spooner Dramatic co. 3-9 in The Pearl of Savoy, An Egyptian Princess, The Lawyer's Wedding, A Trial at Midnight, For Honor's Sake, and The Flower Girl; packed houses; fair performances. Jennie Calf co. 17-22. ITEM: The Summer Theatre here will soon open under the management of Sol Davis with vaudeville.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Melbourne MacDowell and Blanche Walsh in Fedora and La Tosca 8; light business; excellent performances.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hensford, managers): Della Fox in The Little Host 7, 8; played good houses. Superior 10-15; big business; production fair. Bennett and Moulton co. 17-22. Portland Theatre (M. J. Garrity, manager): The Stowaway 6-8; good attendance. Brother for Brother 10-12; fair business. Stetson's U. T. C. 14, 15. ITEM: A. J. Fay, of Lowell, spent week of 3 here. Charlie Blanchard, a Maine boy and well known in this city, has been booked on the Keith circuit.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Della Fox in The Little Host to big house 6; performance much enjoyed. Edwin Maynard co. opened 10 for one week to fine business. Wilbur

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Opera co. 24-29. THE NODOMBERA W. F. Reed, manager: California Burlesque co. closed to good business 8.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Della Fox in The Little Host 8; packed house; audience pleased. Stowaway Comedy co. opened for a week 10 in The Red Cross Nurse; S. R. O.; performance good. Under the Red Rose 21. Side Tracked 27. Washburn's Minstrels May 1.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Corse Payton Comedy co. 3-8, and opened their second week 10 to big house. Under the Red Rose 18. Washburn's Minstrels 19. A Texas Steer benefit Assistant Manager Cheetham 26.

WESTBROOK.—THE WESTBROOK A. Stone, manager: Voltaire Stock co. in The Railroad Agent, A Hero in Rags, Lone Pine, A Son of the People, The Two Orphans, and A Secret Enemy 3-8 to increasing business nightly.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): California Burlesque co. 12. Voltaire Stock co. 24-29. Side Tracked May 3.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): The Stowaway 10; good house. Our Irish

theater attested to the popularity of Treasurer Ad-
die's Mallet 11 when a Milk White Flag was pre-
sented for her benefit. Under the Red Robe 12.
Shenandoah tackled the house 13. Sowing the Wind
15. The Spoons 17. Della Fox 20.

NORTHAMPTON.—ACADEMY OF MUSIC (William
H. Todd, manager). Matthews and Bolger in By the
Sea. Sea Waves 8. Excellent performance. Good
house. Repertoire: A Fair Rebel. The Pearl of Savoy.
That Girl from Texas. The Judge's Wife. Dr. Jekyll
and Mr. Hyde. Holston's Choice. Eccles' Girls. and
Becky Bliss the Circus Girl. moderate business.

SALEM.—MECHANICS' HALL (Andrews, Moulton
and Johnson, managers). A Milk White Flag 7. ex-
cellent performance. small house. Sowing the
Wind 10. William O'Brien 12. 22. ITEM: Entitled
for the West. Presented by local talent 11. Under
direction of Thomas Foye.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Cal-
lahan, manager). The Heart of Maryland 8. good
business. Clarence's Vaudeville 10. Two Little
Vagrants 19. My Friend from India 21.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley,
manager). Shenandoah 12. S. R. O. A Milk White
Flag 13. Tammany Tigers 14. 15. Frankie Carpen-
ter 16. 17. 22. Waite's Stock 18. 24. 29.

MILFORD.—MUSIC HALL (H. E. Morgan, man-
ager). The Real Widow Brown played a large audi-
ence. Della Fox in The Little Host 11 to S. R. O.;
performance excellent. Burrill Comedy co. 18. 22.

WESTFIELD.—OPERA HOUSE (Robert A. Grant,
manager). Two Little Vagrants 12. good and pleased
audience. Clarence Vaudeville 15. The Heart of
Maryland 17. My Friend from India 22.

WEBSTER.—MUSIC HALL (A. G. Pattison, man-
ager). Side Tracked 3. good business and perform-
ance. On the Bowery 15. ITEM: Berry and Hughes
have been spending a few days here.

GARDNER.—OPERA HOUSE (F. B. Edgell, man-
ager). Sowing the Wind 8. Two Little Vagrants 13.
Kennedy Players 17. 22.

GREENFIELD.—OPERA HOUSE (Thomas L. Law-
ler, manager). Godfrey's Band 12. large audience;
concert excellent. Ward and Vokes 14. Della Fox 17.
TURNER'S FALLS.—COLLE OPERA HOUSE (Fred
Colle, manager). Dark.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. David-
son, manager). What Happened to Jones to an en-
thusiastic audience 7. capable co. The Geisha de-
lighted a large and appreciative house 11. Remember
the Maine 13. A Night at the Circus 19. ITEM:
George C. Boniface, Jr., was entertained by
friends while in the city. A street car strike that
lasted for a few days injured business at the theatre
to some extent.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush,
manager). Sousa's Band 6. large audience; best of
satisfaction. Other People's Money 10 was one of
the most delightful farce-comedies that has been
here for some time; fair business. The Prisoner
of Zenda 12. delighted a crowded house. Boston
Lyric Opera co. 17. 22.

OWASSO.—SALISBURY'S OPERA HOUSE (Burns
Brewer, manager). Marks Brothers' co. 3. 8. played
to S. R. O. every night, presenting An Irish Hero,
Jerry the Tramp, A Wife's Peril, The Rose of Kerry,
and The Great Diamond Robbery. Scott's Minstrels
12. A Night at the Circus 15. Remember the
Maine 18.

GRAND RAPIDS.—POWERS' (O. Stair, manager).
What Happened to Jones delighted a fair house 5.
John Drew 22. GRAND (O. Stair, manager). My
Friend from India 3. 8. to good house; good co. Hen-
nessy Leroy opened for a week's engagement 10 in
Other People's Money.

ISAGINAW.—ACADEMY OF MUSIC (J. H. Davidson,
manager). A Hired Girl 4 to a pleased house. The
Evil Eye 7 drew a crowded house and gave excellent
satisfaction. What Happened to Jones 8. fair audi-
ence. George C. Boniface, Jr., was very amusing.
The Geisha 10. Remember the Maine 13.

JACKSON.—ATHLETIC (H. J. Porter, manager).
What Happened to Jones 6 to a large house. Sousa's
Band 8. matinee; fair house. A Hired Girl 8 to good
business. The Evil Eye 13. The Prisoner of Zenda
15. ITEM: The Elks' Fair opened 6 at Co. D
Armory. People are turned away nightly.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and
Galup, managers). Willard Newell gave a good per-
formance of Cyrano de Bergerac 5. The Evil Eye
pleased a good house 12. Pinafore (local) 14. 15. The
Prisoner of Zenda 17. White's Faust 24.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE
(W. T. Leckie, manager). The Prisoner of Zenda
closed our house for the season 10; good business;
audience pleased. Helen Strickland, who plays An-
toinette de Mauban, formerly lived here.

LANSING.—BAIRD'S OPERA HOUSE (James J.
Baird, manager). The Evil Eye to capacity 6; one of
the best bookings of the season. Remember the
Maine 10; small house. Other People's Money
drew fairly 11. The Span of Life 20.

CALUMET.—RED JACKET OPERA HOUSE (John
D. Coddidy, manager). Gorton's Minstrels to big
business 5; audience pleased. Bendix Concert co. to
an appreciative audience 6; fair house. W. H. Hartig-
an in Dr. Jekyll and Mr. Hyde 12. Clay Clement 19.

FLINT.—STONE'S OPERA HOUSE (Stone and
Thayer, managers). The Evil Eye 10 gave satisfaction
to fair house. Remember the Maine 11; good
performance; topheavy house.

HOUGHTON.—ARMORY OPERA HOUSE (Charles
V. Hendrickson, manager). Gorton's Minstrels 4;
good house. Dr. Jekyll and Mr. Hyde 16. Clay
Clement 20.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE
(E. R. Smith, manager). The Evil Eye fairly pleased
a crowded house 5. Hennessy Leroy in Other Peo-
ple's Money 7. pleased a fair house.

SAULT STE. MARIE.—800 OPERA HOUSE (H.
Booker, manager). Gorton's Minstrels 8; excellent
entertainment; S. R. O. Clay Clement 14. 15.

PORT HURON.—CITY OPERA HOUSE (L. T. Ben-
nett, manager). A Hired Girl to good business 4;
performance fair. A Night at the Circus 17.

MUSKEGON.—OPERA HOUSE (H. F. Gruendler,
manager). Scott's Minstrels 7. 8; excellent perform-
ance to good business. Other People's Money 12.

COLDWATER.—TIBBITT OPERA HOUSE (John T.
Jackson, manager). A Black Mother to good busi-
ness 8. A Hired Girl 13. Remember the Maine 20.

MINNESOTA.

PIPESTONE.—FERRIS GRAND (W. H. Smith, man-
ager). A Bachelor's Honeycomb 5 to appreciative
audience; receipts, \$240. Howard Concert co. 12.
Louise Brehan Concert co. May 9. NEW OPERA
HOUSE (R. W. Ashton, manager). Professor Bronson,
lecturer. 6. 7. small audiences. Burk's U. T. C. co.
10. fair business. Turner Comedy co. 24. 29. Beach
and Bowers' Minstrels May 15. ITEM: John Staple-
ton, author of A Bachelor's Honeycomb, is writing
a new comedy for Ward and Sackett's Comedians
that will be produced next season, starring Walter
Walker and Della Stacey.

WINONA.—OPERA HOUSE (M. D. Field, manager).
The Prisoner of Zenda 5; big business; co. strong.
McFadden's Row of Flats 7. played an average
house. Tim Murphy (return) in The Carpetbagger
8; light house. Beach and Bowers' Minstrels 12. 13.
Banda Rossa 14. A Midnight Bell 17. Through
the Breakers 18.

OWATONNA.—METROPOLITAN OPERA HOUSE (H.
Herrick, manager). A Bachelor's Honeycomb 4;
fair business; good performance. A Midnight Bell
11. Otis Skinner 22. AUDITORIUM (Hoefler and
Smers-h, managers). Banda Rossa 12.

STILLWATER.—GRAND OPERA HOUSE (E. W.
Durant, manager). Wilson Theatre co. 3. 8. pre-
sented Respectable People. What Happened to Smith.
East Lynne, and Mr. Ucle from New York to excellent
business; co. strong.

MANKATO.—THEATRE (Charles P. Hoefler, man-
ager). John Dillon in Bartlett's Road to Seltzerville
3; fair business; performance good. Modjeska in
Machetto 10 to 200; excellent performance. Ghosts
14. Otis Skinner 21.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, man-
ager). John Dillon in Bartlett's Road to Seltzerville

8; excellent performance; good house. A Midnight
Bell 12.

DULUTH.—LYCEUM (E. Z. Williams, manager).
Banda Rossa 7. 8; good business; fine performance.
Tim Murphy 17. Stuart Robinson May 5.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and
Montague, managers). Hi Henry's Minstrels 14. Mc-
Fadden's Row of Flats 28. Clay Clement May 2.

FARIBAULT.—OPERA HOUSE (C. E. White, man-
ager). A fair and pleased audience greeted A Mid-
night Bell 10.

AUSTIN.—OPERA HOUSE (C. H. Davidson, man-
ager). Dark.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G.
Field, manager). Andrews Opera co. 13. 14.

COLUMBUS.—OPERA HOUSE (P. W. Meier, man-
ager). Martiny, hypnotist. 10. 15.

MISSOURI.

HANNIBAL.—PARK THEATRE (J. B. Price, man-
ager). Darkest America to good business 4. The
Brownies in Fairyland (local), direction Malcolm
Douglas. 7. 8; good business. Jack Potts Comedy
co. 10. 15. Robert B. Mantell 27. Keley-Shannon co.
May 1.

MEXICO.—FERRIS GRAND (Hatton and Cle-
ndenin, managers). Irving French co. presented The
Runaway Wife. An Irishman's Troubles, and
O'Moore's Courtship 6. 8; pleased audiences. South
Before the War 19.

LOUISIANA.—PARK'S OPERA HOUSE (R. W.
Young, manager). The Brownies in Fairyland (local),
direction Malcolm Douglas. 4. 5; packed house;
enthusiastic audiences.

CARROLLTON.—WILCOXSON OPERA HOUSE (H.
H. and H. J. Wilcoxson, managers). A Romance of
Coon Hollow 3 delighted a large audience.

MOBERLY.—HUGARTY'S OPERA HOUSE (P. Hal-
loman, manager). Joe Ott in Looking for Trouble
delighted a fair house 8. Irving French co. 10. 12.

RICH HILL.—SANDERSON OPERA HOUSE (T. D.
Sanderason, manager). Lewis Cake Walkers 5; packed
house. South Before the War 12.

MARSHALL.—OPERA HOUSE (Bryant and New-
ton, managers). Mozart Symphony Club 3; crowded
house. Blind Boone 6; fine concert.

JOPLIN.—CLUB THEATRE (George B. Nichols,
manager). South Before the War 8. 9; packed house;
audiences pleased. Punch Robertson co. 10. 15.

SPRINGFIELD.—BALDWIN'S THEATRE (Charles E.
Brooks, manager). South Before the War 5; good
business. Hoyt's Comedy co. 17. 22.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F.
Heiny, manager). Irving French co. 20. 22.

FULTON.—GRAND OPERA HOUSE (Fred W. Hop-
kins, manager). No bookings.

MACON.—BLEE'S THEATRE (R. W. Frey, man-
ager). Jack Potts co. 10. 15.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFar-
land, manager). Hi Henry's Minstrels to S. R. O. 24.
John Griffith to good houses 6. 8, presenting The
Avenger and The Bells. As usual, Mr. Griffith is
excellent, but his support is poor, with the exception
of Kathryn Parnell. Nance O'Neil 10. 12. McSorley's
Twins 16. 19. The Spider and the Fly 20. 22. UNION
FAMILY THEATRE (Dick P. Sutton, manager). Re-
opened 2 with a strong co. headed by Esther Wallace,
and with Oscar P. Sison as director. The attend-
ance was good for the entire week, and increased at
each successive performance. Marie Rostelle's Bur-
lesque co. 9. 16.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, man-
ager). John Griffith in The Avenger 4; fair house;
excellent performance. Hi Henry's Minstrels 5;
crowded house; excellent co. Local minstrels 7;
crowded house; creditable performance. Clara
Thropp 15.

ANACONDA.—THEATRE MARGARET (H. F. Col-
lins, manager). Nance O'Neil in Madge 8; small
house. Miss O'Neil was excellent; support mediocre.
Jim Griffith 10.

MISSOULA.—UNION OPERA HOUSE (John Ma-
guire, manager). Nance O'Neil in Leah the Forsaken
7; delighted a fair audience. John Griffith 14.

NEBRASKA.

NEBRASKA CITY.—THE OVERLAND (Carl Morton,
manager). Mahara's Minstrels 4; small house; fair
performance. Devil's Auction 4; large house;
pleased audience. Robert B. Mantell 14.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE
(H. J. Bartenbach, manager). Devil's Auction 4; good
business; satisfaction given. Davis and Busby's U.
T. C. 8; fair business. Remember the Maine 20.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, man-
ager). Robert B. Mantell presented Monbars to a
large and delighted audience 10. Duncan Clark's
Minstrels 11.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and
Lee, managers) and AUDITORIUM (G. L. Platt,
manager). Dark.

KEARNEY.—OPERA HOUSE (R. L. Napper, man-
ager). Devil's Auction pleased good business 8.
Walsh MacDowell co. 28.

WABOO.—OPERA HOUSE (Thomas Killian, man-
ager). Slattery's Jubilee Singers 5; fair house; in-
clement weather; audience pleased.

NORTH PLATTE.—LOYD'S OPERA HOUSE (War-
ren Lloyd, manager). Davis and Busby's Ten Nights
in a Barroom 5; large house; specialties good.

BROKEN BOW.—NORTH SIDE OPERA HOUSE
(E. R. Purcell, manager). Walsh Hypnotic Show
co. 10. 12.

HASTINGS.—KERR OPERA HOUSE (W. Schellack,
manager). Devil's Auction to big house 7.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cot-
trell, manager). Washburn's Minstrels 10; good per-
formance; small house. Lucier's Merry Makers 20.
The Merchant of Venice (local) 21. The Egyptian of
Pompeii 28. 29. FOLSOM OPERA HOUSE (W. R.
Lowe, manager). Dark. ITEM: The Egyptian of
Pompeii will rehearse a week here previous to their
engagement 29. 29. after which they will go on the
road.

MANCHESTER.—OPERA HOUSE (E. W. Harring-
ton, manager). Waite's Comedy co. finished week 3
to S. R. O. Ward and Vokes in The Governors 10
pleased a large house. Sowing the Wind 13. Under
the Red Robe 14. Waite's Stock co. 17. 22. PARK
THEATRE (Ormsby A. Court, manager). His Better
Half 6. 8. pleased good house. Side Tracked 10. 12;
large house. The Stowaway 14. 15.

NASHUA.—THEATRE (A. H. Davis, manager).
Bennett and Moulton Comedy co. presented Darkest
Russia. My Partner. McKenna's Flirtation. Bonnie
Scotland. The Buckeye Girl. The Chimney Corner.
The Men Behind the Guns. and A Soldier's Sweet-
heart to good business 3. 8. Pictures of the Pope
opened for a week to good receipts 10.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White,
manager). Washburn's Minstrels 8; old-time
performance to fair business. Russell Brandon making
the chief hit. Zephra (local) 12. 14 to packed houses.
Under the Red Robe 15. Sowing the Wind 18. Side
Tracked 20. 22. 23.

DOVER.—CITY OPERA HOUSE (George H. De-
meritt, manager). Della Fox presented The Little
Host for the benefit of the stage hands 10; good busi-
ness; excellent performance.

PORTSMOUTH.—MUSIC HALL (W. G. Ayers, man-
ager). Ward and Vokes presented The Governors to
large and delighted audience 4. Brother for Brother
13. Under the Red Robe 22.

BERLIN.—CLEMMENT OPERA HOUSE (F. M. Clement,
manager). Aunt Jerusha failed to appear 10. Side
Tracked 15. Washburn's Minstrels 17.

NEW JERSEY.

NEWARK.—WALDMANN'S NEW THEATRE (Fred
Waldmann, manager). Mrs. Fiske in Tess of the
D'Urbervilles 10. 15. Mrs. Fiske was superb. John
Craig and Frederic de Belleville were excellent.
John Jack and Mary E. Barker contributed character
delinquencies of an especially high order. Olive Hoff
also deserves special mention. Performance artistic

throughout. The Air Ship 17. 22. A Female Dram-
matist (return) 24. 25. NEWARK THEATRE (Lee Otto-
lenburg, manager). William H. Crane in The Head of
the Family 10. 15; enjoyable performance. Business
opened big; the house having been sold to the He-
brew Ladies' Society for their benefit. Corse Pay-
ton co. 17. May 12. COLUMBIA THEATRE (M. J. Ja-
cobs, manager). The stock co. turned its attention to
melodrama 10. 15. In the Name of the Zar being
given in the same careful manner that has charac-
terized all former productions. Aristocracy 17. 22.
Shadows of a Great City 24. 29. JACOBS' THEATRE
(M. J. Jacobs, manager). George W. Jacob's repre-
sentative: A Daughter of Cuba 10. 15. The author,
Joan Mawson, plays the leading part; performance
realistic and stirring; opened light. The Heart of
Chicago 17. 22. Kate Claxton 24. 29. ITEM: Man-
ager Fred Waldmann has secured the Jaxon Opera
co. for his house beginning May 1. John B. Shaw
to medium business; co. satisfactory. Daniel A. Kel-
ley in The Shadow Detective 13. 15. Outcasts of a
Great City 17. 19. Graham's Southern Specialty co.
20. 22. OPERA HOUSE (John J. Geothius, man-
ager). Wolford Sheridan Stock co. 10. 15 in Circum-
stantial Evidence. Shadows of a Great City. A Rus-
sian Romance. Camille. Eagle's Nest. The Brand of
Cain. A Wife's Devotion, and The Smugglers; busi-
ness good; co. pleased. A Grip of Steel 17. 19. Joshua
Simpkins 20. 22. ITEM: Manager Tooty, of the
Eden, is confined to his home with throat trouble.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Si-
monds, manager). The Bride Elect 7. Edwin Mayo
and his excellent co. gave a fine performance of
Pudd'nhead Wilson 8; large audience. Bennett and
Moulton co. opened 10 for a week to S. R. O. Plays
produced: Darkest Russia. A Daughter of the South.
My Partner. Mr. Barnes of New York. McKenna's
Flirtation. Bonnie Scotland. My Mother-in-Law. The
Ways of the World, and For Cuba's Cause. Elks
Minstrels 18. 19. A Bunch of Keys 21. 22. Maud-
Adams 24. Smith Russell 28. Lewis Morrison
29. Elks' Stock co. May 1. 6.

ELIZABETH.—LYCEUM (William M. Drake, man-
ager). Sullivan's Comedy co. of Cork 12. 13.
benefit drew well; pleasing performance. Gettysburg
13. Willie Collier 18. El Capitan 22. The Geisha
29. Boston Star Repertoire co. 14. STAR THE-
ATRE (Colonel William M. Morton, manager). Mur-
ray and Mack in Finnegan's 4008; good performance;
fair business. A Runaway Girl 13; large business;
excellent performance. J. E. Toole 17. 22. Lanty's
Luck (local) 24. Chaucery Olcott May 1.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier,
manager). The Air Ship 9. 12; co. excellent; business
fair. Riverside Club Minstrels 13. S. R. O.; ex-
cellent performance. Rip Van Winkle 14. 15. Irving
Place Theatre co. 16. Graham's Southern Specialty
co. 17. 19. The Liliuputians 20. 22.

RED BANK.—OPERA HOUSE (C. E. Nieman, man-
ager). J. E. Toole in Killarney and the Rhine. Rip
Van Winkle. and A Widow Hunt 10. 12; co. and busi-
ness good. Joshua Simpkins 18. Reed and Van's
Vaudeville co. 21.

BRIDGEFORD.—MOORE'S OPERA HOUSE (W. J.
Moore, manager). Natural Gas 7; good house; fine
performance. Rachelle Renard co. canceled 10. 15.
account of illness of Miss Renard. A Bunch of
Keys 19.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze
Edwards, manager). Little Lord Fauntleroy 8; good
business. J. E. Toole in Killarney and the Rhine 15.
Boston Star Repertoire co. 24. 22.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dick-
inson, manager). J. B. Miller, magician, and Reyn-
old's warpage 12 pleased good business. Joshua
Simpkins 17.

ORANGE.—MUSIC HALL (Charles E. Dodd, man-
ager). The Bride Elect 8. Maud Adams 25 in Record
Ambulance Series.

BOONTON.—HARRIS LYCEUM (Harris Brothers,
managers). Joseph Greene co. opened for a week 10
to crowded house.

NEW MEXICO.

ALBUQUERQUE.—ORCHESTRION HALL (A. A.
Trimble, manager). Rose Stillman co. failed to ap-
pear 3. 8. Are now booked for 17. 22.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pet-
tinger, manager). Dark.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager).
A Stranger in New York to large business 7. How-
ard Athenaeum Specialty co. gave satisfaction to fair
house 8. Daniel Sully in The Cornet Grocer drew
well 10. West's Minstrels 11; large house. The first
part was unusually good; the intermezzo from
Cavalleria Rusticana by Richard J. Jose and quin-
tette being most commendable feature. The Tele-
phone Girl 14. Himmelsin's Idols 17. 22. GLOBE
THEATRE (E. L. Johnson, manager). Rider's Night
Owls 6. 8; large business. High Rollers 13. 15. ITEM:
Arthur Deming was the guest of friends 8.
He will enter vaudeville, opening at Chicago 16. The
Partello closed with the Alma Chester co. 8. They
joined the Bennett and Moulton co. until June, after
which time they will fill an engagement at Eldridge
Park, this city. J. H. Geer has been made city
editor of the Advertiser. He is a dramatic writer
of considerable prominence. John R. Joslyn, how-
ever, will continue to do the dramatic work for the
paper. The Elmira Press Club held its first annual
banquet at the Hotel Rathbun 6. Covers were laid
for twenty-seven. Those who were responded to by
Judge F. V. Downs, of Binghamton; John R. Joslyn,
John F. Tremain, E. M. Tierney, R. S. Smith, A.
Earl Dean, Laurence Murray, Arthur Tuttle, Charles
A. Bowman, Thomas J. Leyden, Charles H.
Armistage, W. L. Derr, W. G. McEdwards, Colonel
F. P. Fox, and J. Maxwell Beers. The Elks netted
\$200 by their annual benefit 3. Local Manager W.
Charles Smith has increased the billboard facilities
of the Lyceum.

SYRACUSE.—WITTING OPERA HOUSE (M. Reis,
lessee). John L. Kerr, manager. A Dangerous Maid
pleased a good house 6. Cissy Loftus' dainty manner
and clever imitations made a big hit. James A.
Herne delighted a fair sized audience with Griffith
Davenport 10. The Ambertown College Seniors pre-
sented The Magistrate before a large house 11.
Teresa Carreno 13. West's Minstrels 14. 15. God-
frey's Band 16. 17. Wilton Lackaye 18. W. H. Crane
19. Alice Nielsen 20. Gayest Manhattan 21. 22. BASTABLE THEATRE (S. S. Shubert, manager). The
stock co. in A Woman of No Importance attracted
good business 10. 15 and gave the usual satisfactory
performances. London Assurance 17. 22. ITEM:
Mrs. James A. Herne was ill and unable to appear
here, her part being played by her daughter, Julie
A. Herne. Mr. Herne and daughters were enter-
tained at the Syracuse Club.

ROCHESTER.—BAKER THEATRE (Shubert Broth-
ers, lessees). J. J. Shubert, resident manager. The
Lottery of Love was presented by the Shubert Stock
co. 10. 15; business excellent. The meritorious
manner in which productions at this house are staged is
deserving of the highest commendation, and the
artistic work of the co. has created a very favorable
impression. Rose Stahl has won her many warm
friends. Eugene Ormondie Collier's roles, as di-
rector, in his first conceptions, difficult roles. The
Idler 17. 22. LYCEUM THEATRE (A. E. Wolff, man-
ager). West's Minstrels 10; large and pleased audi-
ence. James A. Herne in Griffith Davenport to ex-
cellent business 11. 13. Pudd'nhead Wilson 17. 18.
Godfrey's Band 19. The White Heather 20. 22.

SARATOGA SPRINGS.—THEATRE SARATOGA
(Sherlock Sisters, managers). Maud Hillman co.
closed their engagement with an overflowing house.
Plays for the last half of week: Among the Pines, A
Vagabond Heiress, Lady Audley's Secret, and The
Rough Diamond. The Real Widow Brown 12; ex-
cellent performance; good house. Ben Merrill in piano
recital 17. A Day in Paris 18 postponed in piano
recital Gas, due 20. Fields and Hanson's Minstrels
20. On the Bowery 22. Rachelle Renard 24. 29. post-
poned. BROADWAY THEATRE (George I. Corliss,
manager). Dark.

ALBANY.—EMPIRE THEATRE (Adolph Gerber,
manager). Under the management of Anstin Springer
a piano recital was given 5 by Emil Sauer before a
fair-sized audience that endeavored to make up in
applause what it lacked in numbers. Willie Collier
was pleasing in The Man from Mexico 7. 8. Ward
and Vokes 15. HARMANUS LYCEUM (H. R. Jacobs,
manager). My Friend from India opened for six per-
formances 10 to big business, and proved very amus-
ing. Under Woodward and Voyer's management
Dan Godfrey's Band will give a concert 18. J. K.
Emmet and Lottie Gilson 14. 15. ALBANY THEA-
TRE (C. H. Smith, manager). Dark.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S.
Ososki, manager). Daniel Sully drew large audi-
ences, presenting The Corner Grocery and O'Brien
the Contractor; general satisfaction. The King Dram-
atic co. opened for a week 10 to S. R. O. Bills first
half of week: Hands Across the Sea, Faust, The
Power of the Press, Monte Cristo, and The War of
Wealth. Gayest Manhattan 19. The Little Minis-
ter 21.

MIDDLETOWN.—CASINO THEATRE (

Hanson's Minstrels 17. The Little Minister 24. William H. Crane 29.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Rentfro's Pathfinders 4-8 in The Devil's Gold Mine, The Old Inventor, The Dark Horse, A Pair of Owls, The Lightning Express, and The Middleman; business good; performances satisfactory. Emma Warren co. 17-22.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Samuel W. Glenn in Rip Van Winkle 10; small house; co. good. Black Patti's Troubadours 11; good house; audience pleased. The Powder and Puff Club will present The Merry Maid 13.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Black Patti's Troubadours 12; small but delighted audience.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Samuel W. Glenn in Rip Van Winkle 11; fair business; performance satisfactory.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Grand Opera co. in The Brigands 3; fair business; performance disappointing. Hi Henry's Minstrels 13. McFadden's Row of Flats 25. Clay Clement May 1. Stuart Robinson May 1. Ian MacLaren 3. James Kidder-Warde co. 8.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Hi Henry's Minstrels 19. McFadden's Row of Flats 25. Clay Clement May 1. Ian MacLaren 2. Stuart Robinson 4. Primrose and Dock-stader's Minstrels 10.

JAMESTOWN.—OPERA HOUSE (W. Secombe, manager): Hi Henry's Minstrels 12.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Hi Henry's Minstrels 15.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Otto Klives, business manager; Sousa's Band gave one of their matchless concerts 10 to fine house. The Geisha, by a good co., to fair house 12. —Burt's Theatre (Frank Burt, manager): Cyrano de Bergerac by Willard Newell, Vail de Vernon, and a capable co. to slim houses 6-8; audiences pleased. What Happened to Jones 9-12 was well played by a clever co. —People's Theatre (C. F. Stevens, manager): Black Crook 6-8 proved quite a drawing card, but the performances were not up to the standard. The High Rollers 9-12 opened to packed house; performance excellent. C. M. Edson.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Jefferson De Angelis in The Jolly Musketier to excellent business 7. The fun of the star was irresistible and Harry MacDonough proved a capital assistant. The opera in its entirety was accepted as a rich treat. John Drew 18. N. C. Goodwin and Maxine Elliott 21. Banda Rossa 24. —PARK THEATRE (Harry E. Feicht, manager): Waite's Opera co. closed a week's engagement to fair business 8. The opera was fairly sung. Bon Ton Bar-besques to fair business 10-12; specialties pleasing. J. W. Weidner.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): A. L. Wilkins, acting manager; Aiden Benedict in Fabio Romani 5; good house; performance pleasing. European Sensation Burlesque co. 10; fair house. Le Roy and Woodford, Gabbons and Barrett, Hazel Barrett, and Eugene Pollard made hits. The Two Johns 13. Keystone Dramatic co. 17-22.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Boston Lyric Opera co. March 31, 1 in The Black Hussar and Fra Diavolo to pleased audiences. On the Suwanee River (return dates); S. R. O.; performance excellent. Hogan's Alley (return engagement); 13. —People's Theatre (C. Kimpel, manager): Eldon's Comedians closed a successful week's engagement to S. R. O. nightly 27-31. Repertoire included The Fatal Letter, Ziz, A Country Sweetheart, The Cyclone, Monte Cristo, My Mother-in-Law, and Swan Swanson. Passion Play pictures 7 to light business.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): A Bunch of Keys 6. The Telephone Girl 7; delighted audience; house packed. Ott Brothers returned to good business in All Aboard. Thomas E. Shea 10-15. Crowded houses attending. Repertoire: The Man-o-War's Man, The Bells, Dr. Jekyll and Mr. Hyde, Southern Chimes, and The Slaves of Sin. Gavest Manhattan 17. Sol Smith Russell 25. —ITEMS: Harry Linton, of All Aboard, was taken to the City Hospital here 10, suffering from pneumonia. His case is not serious. —The Elks' Street Carnival June 19 to 24 will be a great success.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): The Gormans in Mr. Beane from Boston 11; light house. Back on the Farm 19. Reynolds, hypnotist, 24-29. —ITEMS: John Williams, stage manager of the Grand, has resigned to join J. W. Kilgour and Barker Brothers Circus, a local show that will open here 27. —Walter Reinhardt, James Gilbert, and Charles Brunner, of this place, will join Walter L. Main's Circus band. Dr. Waddie, late advance agent of the New England Opera co., is at his home here.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): Ott Brothers in All Aboard 6; co. very good; well filled house. Home talent minstrels 7, 8; small houses; performances fair. Sousa's Band 11; programme excellent; crowded house. Isham's Octoroons 14. Al. G. Field 15. The Evil Eye 17. Robert Downing 19. On the Suwanee River 21. St. Plunkard 22.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Boston Lyric Opera co. closed a successful week's having presented Said Pascha, Amorita, The Black Hussar, Olivette, Maritana, The Bohemian Girl, and The Masque to large and pleased audiences. Passion Play pictures did well 9. Hogan's Alley 11. Robert Downing 13. Side Tracked 14. Erwood Stock co. 17-22.

POSTORIA.—ANDES OPERA HOUSE (Campbell and Rosendale, managers): Erwood Stock co. 3-8. Plays presented: La Belle Marie, Tress, A True American, An Irishman's Love, and In Chalkfoot Pass; performances satisfactory. Uncle Josh Spruceby 13. Fabio Romani 18. —ITEM: The Kindergarten will be put on by local talent, with R. J. Kridler as Widow Mager.

MASSILLON.—NEW ARMORY (G. C. Haverstick, manager): Shore Acres 10 delighted a crowded house. O'Hooligan's Wedding 14. Isham's Octoroons 15. St. Plunkard 19. Robert Downing 21. Chattanooga 24. —BUCHER'S OPERA HOUSE (Gustav J. Sailer, manager): Ott Brothers in All Aboard 7 pleased a good audience.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): A Bunch of Keys 5; performance good; full house. Houghton Stock co. opened for a week 10 in Cheer, Boys, Cheer, followed by The Police Inspector 11 to S. R. O.; performance excellent. —ITEM: Manager Charles E. Holton has leased the Opera House, Rochester, Pa.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): The Gormans in Mr. Beane from Boston 6; good performance; good business. Gayest Manhattan 7; good business. 10-11; good performance to S. R. O. The Sleeping City 13. All Aboard 15. Lewis Morrison 17. Field's Minstrels 21. Merry Maidens 22.

ALLIANCE.—OPERA HOUSE (Sourbeck and Dorman, managers): Al. G. Field's Minstrels 14. Houghton Stock co. 17-22. Howard Athenaeum Specialty co. 28. Back on the Farm May 10. —CHAVEN'S OPERA HOUSE (M. E. Whelan, manager): O'Hooligan's Wedding 15. St. Plunkard 18. The Evil Eye 20. Fabio Romani 24.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Fabio Romani 7 pleased a fair house. Robert Downing in act from The Gladiator, Ingomar, and Paris in 17-18; good audience; co. good. Passion Play pictures 12. Side Tracked 13. Lewis Morrison 18. Daly Stock co. 19-22.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): The Little Minister 10. Uncle Josh Spruceby 19. —AUDITORIUM (M. H. Haskell, manager): Jefferson De Angelis in The Jolly Musketier 8; large house; performance excellent. Chattanooga 15.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Telephone Girl 5; fine performance; large audience. The Little Minister 6. Aiden Benedict in Fabio Romani 19; light house. Robert Downing 18. Lewis Morrison 20. Chattanooga 24.

ELORAIN.—WAGNER OPERA HOUSE (Charles

Knapp, manager): Daily Stock co. played three nights of a week's engagement 10-12, presenting The Dawn of Freedom, A Married Bachelor, and A Wife's Honor; fair co.; poor business. Uncle Josh Spruceby 17.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Town Topics 7; fair audience; first-class attraction. —(L. M. Luchs, manager): 14-22. —ITEM: Willard H. Harvey presented A German Volunteer with local talent 5, 6; large and pleased audiences.

CANTON.—THE GRAND (M. C. Barber, manager): The Little Minister 7. The Telephone Girl 10; good business; performance satisfactory. Isham's Octoroons 13. The Geisha 15. The Evil Eye 18. On the Suwanee River 20. Sol Smith Russell 24.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): European Sensation co. 6; fair business. The Gormans in Mr. Beane from Boston 8; poor business; fair performance. The Two Johns 11; light business.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): On the Suwanee River did well 5. The Evil Eye 13. Uncle Josh Spruceby 15. Robert Downing 17. Fabio Romani 20. Daily Stock co. week 24.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Robert Downing presented scenes from The Gladiator and Ingomar and Paris in 17-18 to a large and appreciative audience 8. The Two Johns 12.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Fabio Romani 8; fair business and performance. O'Hooligan's Wedding 12. —MANAGER OPERA HOUSE (Walman and Rettig, managers): Dark.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Haverly's Minstrels 13. Schubert Quartette 17. Panny Rice 25. —AUDITORIUM: Earnest Gamble in concert 12, pleased small house.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Mr. and Mrs. Labadie 4; good attraction; fair attendance. War pictures 8; good attendance. St. Plunkard 11.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Side Tracked failed to appear 7. Charles Mortimer in Ten Nights in a Bar Room 11; fair business; poor performance.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Passion Play pictures 6; small but appreciative audiences. On the Suwanee River 7; fair house; ordinary performance. Hogan's Alley 11.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Town Topics 8; house good; good performance. St. Plunkard 15. On the Suwanee River 22.

EAST LIVERPOOL.—NEW GRAND JAMES NORRIS, manager: Thomas E. Shea co. closed the record week of season 8. Southern Chimes, The Bells, and Slaves of Sin last of week.

HAMILTON.—GLOBE OPERA HOUSE (Condon and Smith, managers): 14-22; packed house. Stuart, Eleanor Kent, Jack Sample, and Terry and Elmer deserve mention. The Two Johns 15.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): On the Suwanee River 6; good house and performance. What Happened to Jones 13. Lewis Morrison 19. Scott's Minstrels 27.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Uncle Josh Spruceby 11; good house; pleasing performance.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Haverly's Minstrels drew a fine house 12, pleasing every one. Boone, hypnotist (return date), 21.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L. Charles, manager): Haverly's Minstrels 11; good house; satisfactory performance. E. H. Boone 24.

CALDWELL.—OPERA HOUSE (J. Henry Friedman, manager): St. Plunkard 12. Haverly's Minstrels 18.

NEW LEXINGTON.—SMITH OPERA HOUSE (T. J. Smith, manager): O'Hooligan's Wedding 8; small audience.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): The Gormans in Mr. Beane from Boston 10; fair business. 14-22.

GREENFIELD.—OPERA HOUSE (H. G. Simons, manager): Schubert Symphony Club 13. The Sleeping City 15.

MIDDLETOWN.—SONG OPERA HOUSE (Q. C. Buckles, manager): Uncle Josh Spruceby 10; crowded house.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Robert Downing 10.

NAPOLÉON.—OPERA HOUSE (B. B. Bitzer, manager): Cake walk (local) 18.

CARROLLTON.—GRAND OPERA HOUSE: St. Plunkard 17.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Robert Downing 19.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The Evil Eye 19.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Dark.

OREGON.

BAKER CITY.—ARMORY HALL (McCord and McCord, lessees): Dark.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Dark.

PENNSYLVANIA.

MANHATTAN CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Invisible Minstrel, which surprised a crowded house 7 by giving a performance equal to most of the professional minstrels that visit this city. So many people were unable to obtain seats that the performance will be given again and proceeds will go to the Grand Opera House attaches. Jean Mawson and a capable co. presented A Daughter of Cuba to large matinee and light business at night 8. The play is superbly mounted and the mimic battle of San Juan hill is a clever piece of stage work. A Gaily Mother 13. El Capitán 20. Hogan's Alley 28. —HEERSEN'S OPERA HOUSE (John Heersen, manager): London Gaiety Girls 13. —ITEMS: James W. Reagan will lease Cedar Park Pavilion, near Easton, this summer and give vaudeville performances daily. Mr. Reagan is now with The Bells of Shandon. —Mr. Davis, of Lansford, is negotiating for the Allen Opera House at Tanamunga. If he secures it the theatre will be remodeled and opened this fall. It has been closed all this season. —William Busch, of Al. G. Field's Minstrels, received an ugly cut in the head by being thrown against a seat while the train was rounding a curve near Pottsville. —The Palace Theatre, at Girardville, has been twice sold by the sheriff, but the controversy seems now permanently settled. A deed has been given to Nicholas Hebllich of Pottsville, the price being \$6,000.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): The Bride Elect 5. Local minstrels 7, 8 to capacity. Mr. and Mrs. Harry Dixey managed the affair and coached the participants. Willie Collier and an excellent co. presented The Man from Mexico 11; fine performance; attendance light. Rosenthal 12; large and enthusiastic audience. Pudd'nhead Wilson 14. The Telephone Girl 15. —ACADEMY OF MUSIC (Burgunder and Reis, managers): Himmlein's Ideals 10-15 presented Eagle's Nest, The Life Guard, The Great Northwest, The Planter's Wife, The Golden Grain Mine, Cuba's Liberty, Fanchon the Cricket, The Devil's Web, and North and South to good business. Katherine Roter co. 17-22. —ITEMS: W. G. Smyth, of Smyth and Rice, was in this city 11 to witness the rehearsal of Willie Collier's new play, Mr. Smooth, which will have its initial production in Trenton, N. J., 17. —The Elks will give a minstrel performance in May. Manager Thomas D. Van Osten, of the Gaiety, has offered his services as director.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Edwin Mayo and a fine co. in Pudd'nhead Wilson delighted a large house 7. Isham's Octoroons pleased good audiences 8. The Late Mr. Early, with good specialties, drew small house 10. Joshua Simpkins attracted good house 12. Willie Collier 14. Howe's wargraph 15. El Capitán (Press Club benefit) 18. Aunt Jerusha 19. The Real Widow Brown 20. The Telephone Girl 21. The Geisha 23. Priscilla (local) 25-28. Henry Miller 29. —ORANGE STREET OPERA HOUSE (W. C. Frailly, manager): The Franklin and Marshall College Dramatic Club in She Stoops to Conquer drew a very large audience 12. —ITEMS: Kattie D. Miley, of Scarsion and Miley, is visiting her parents in this

city. —Tom Daily, of this city, will join Ringling Brothers' Circus 14. He has had charge of one of their advertising cars for many years.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Mindrop's Comedians 3-8; good business; co. fair. Plays presented: Brother Against Brother, The Witch of Wall Street, The Streets of New York, Legal Rights, Kathleen Mavourneen, The Judge, and The Hidden Hand. —ITEMS: Charles Perry and Helen McCabe left Mindrop's Comedians here, and were replaced by Harry Roy and Mr. and Mrs. Stodgel 10. —Manager Eggers is contemplating remodeling the Opera House quite extensively this summer. Fred Robinson, well-known scenic artist, has been engaged to paint and put in new scenery. Electric lights will be put in and new curtain and new scenery painted at once. The house will remain dark for about three weeks during this work.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): The Bride Elect 4. Princeton Glee Club 5; good audience. Ben Hur 6; good business. Rosenthal 11; moderate business. Willie Collier in The Man from Mexico 12 and Pudd'nhead Wilson 13 both attracted large audiences. William H. Crane 17. Sousa's Band 18. West's Minstrels 21. —GRAND OPERA HOUSE (M. H. Burgunder, manager): Himmlein's Ideals finished week of 3 to good business, presenting latter part of week The Life Guard, The Devil's Web, Fanchon, and Cuba Libre. Myers-Leybourne co. 10-15 in The Silver King, The Black Flag, The Tiger's Eye, The Two Orphans, The Burglar, and After Seven Years.

NEWCASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): A Bunch of Keys 3; good business. The Little Minister 8. Pitman Comedy co. 17-22. Howard Athenaeum Specialty co. 24. The Late Mr. Early 26. Welsh Prize Singers (local) 29. —ITEM: The theatre will be managed next season by Jacob F. Genkinger, the present owner. At the close of the present season Mr. Genkinger will entirely remodel it, making a playhouse that will be a credit to our city. Plans have been prepared by J. B. McElfrick and Son.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, lessees): Ben J. Lander, manager; Miles Ideal Stock co. 3-8 presented The Conditional Pardon, A Dangerous Game, Kathleen Mavourneen, and Our Irish American Cousin. A Breezy Time gave satisfaction to a good house 10. London Gaiety Girls 12; large audience; poor performance. Clair Patee and Russell co. 17-22. Dan Sully 24. —ITEMS: The Audubon Dramatic Club will produce Shan Aaron 21, 22. The season here will close about May 30.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Tommy Shorter co. gave satisfaction to big business 3-8. Plays presented: Dangers of a Great City, The Vagabond's Wife, A Coal Black Lady, Little Miss Military, Cyrano de Bergerac, and The Wolf of the Mines. Isabelle Fletcher, Tommy Shearer, and J. M. Donovan deserve special mention. Mr. Donovan's work in Cyrano was especially noteworthy. Chattanooga 14. Lester-Walter co. 17-22.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees): Edwin Young, manager; Chattanooga 7; fair house and performance. Miles Ideal Stock co. 10-15 to good houses in The Lights of London, An American Hero, New Mexico, A Conditional Pardon, A Dangerous Game, and Kathleen Mavourneen. A Breezy Time 18. Aunt Jerusha 25. A Night at the Circus 26. Joshua Whitcomb (benefit ushers and doorkeepers) 27.

JOHNSTOWN.—CAMBRIA THEATRE (C. C. Mishler, manager): A Bunch of Keys 8; good business. Al. G. Field's Minstrels 10; performance excellent; large audience. Howard Athenaeum Specialty co. 11-15. Chattanooga 13. All Aboard 14. The Late Mr. Early 15. 14-22. The Evil Eye 22. —OPERA HOUSE (J. G. Ellis, manager): The Australian Beauties 13-15. The Geisha (benefit Johnstown Athletic Club) 21.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Bennett and Moulton co. 6-8 in Darkest Russia 6. Mr. Barnes of New York 7, and McKenna's Flirtation 8; good business; audiences delighted 1. Pudd'nhead Wilson 10 delighted a good-sized audience. Natural Gas 12; good business; fair performance. El Capitán 21. West's Minstrels 22. Myers-Leybourne co. 24-29.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Bride-Elect 6. Murray and Mack in Finnegan's 400 drew a pleased audience 7. Howe's wargraph to large audiences 10-12. Myers-Leybourne co. 17-22. —ITEM: The date for the appearance of The Little Minister has been changed from 14 to 25 and for The Geisha from 10 to 29.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Natural Gas 11 delighted a fair audience. A Breezy Time, with John G. McDowell and Lillian Hayden and the best supporting co. that ever appeared here in the attraction, 12, large and enthusiastic audience. Aunt Jerusha 17. Sousa's Band 19. The Bells of Shandon 25. The Little Minister 26.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Princeton Glee Club 4; good house. Wheel Club minstrels 5; fine programme; fair house. Pudd'nhead Wilson 6; an excellent production; good house. Howe's wargraph 7, 8 was enjoyed by fair audiences. Chattanooga to a fair house 10.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): W. and J. Glee Club 5 pleased a large audience. Isham's Octoroons 6; fair performance; medium business. Al. G. Field's Minstrels to 500 houses; performance fair. The Real Widow Brown 14. The Geisha 19. Town Topics 26.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Courtiers 10; good business; co. satisfactory. Plays presented: Niobe, Felecia, The Witch of Wall Street, Always on Time, Fun on the Farm, Ten Nights in a Burroughs, and Railroad Jack. All Aboard 11; big business; general satisfaction.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): A Bunch of Keys 11 to small house. Chattanooga 12; good performance; fair house. The Late Mr. Early 14. All Aboard 15. 14-22. The Brownies (local) 20-22. —ITEM: Manager Mishler announces the close of his season on 22.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Little Minister 11. The Telephone Girl 12; one of the most enjoyable entertainments of the season. Sousa's Band 13; good house. Gayest Manhattan 18. Wilton Lackaye 19. The Prisoner of Zenda 20. Uncle Josh Spruceby 21, 22.

HANOVER.—GRAND OPERA HOUSE (Harry C. Nail, manager): Joshua Simpkins 8; large crowds; entire satisfaction. Projectoscope 15. —ITEMS: Mr. and Mrs. Ed Rowley closed with Joshua Simpkins here and left for Rochester. —Josie Slater rejoined the co. here.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): Darktown Swells 10; fair business; best of satisfaction. —ITEM: A. G. Delamater, representative of the Darktown Swells, is an old Sheffield boy, and his friends tendered a smoker to him after the performance.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Joshua Simpkins to packed houses 7-10. The Late Mr. Early to fair business 11; pleased audience. El Capitán 17. Wargraph 19. 14-22. Aunt Jerusha 21. The Real Widow Brown 22.

KANE.—LYCEUM THEATRE (A. B. Cobb, manager): Darktown Swells 8; crowded house; good performance. The Spy of Gettysburg (local) 28, 29. —AUDITORIUM (George H. Verbeck, manager): Gorton's Minstrels 28.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees): F. D. Coyle, manager; Howe's wargraph 10; fair house. A Bunch of Keys 12; good house; co. ordinary. Miles Ideal Stock co. 17-22.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (J. O. Champion, manager): Boston Star Repertoire co. closed week of 3 to poor business, presenting Kathleen Mavourneen, The Little Mascot, and Captain Rackett.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubbs, manager): Isham's Octoroons 7; fair and appreciative audience. The Late Mr. Early 12; good audience and co. What Happened to Jones 15.

GREENSBURG.—KEAGGY'S THEATRE (R. G. Curran, manager): Isham's Octoroons 3 pleased a large audience. The Real Widow Brown 8 to small house; good co. The Geisha 18. The Evil Eye 22. Town Topics 29.

FREELAND.—ITEM: The Freeland Opera House co. has leased the Grand Opera House for three years. The theatre will be under the management of J. J. McManamin.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Isham's Octoroons 11; business and co. fair. All Aboard 12; large and pleased audience.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The Real Widow Brown 5; good house; pleased audience. Projectoscope 7; fair house. Monte Carlo Girls failed to appear 13. Houghton Stock co. 24-29.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): McDoodle's Flats 7; fair house. Ben Hur (local) 10, 12; good business. (ibney-Hoefler co. 17-22.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clarke, manager): Professor Kauffman 10; large house, performance first class. McCarthy's Mishaps 17. O'Hooligan's Wedding 28.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Pitman Stock co. in The Electrician, The Fortune Hunter, Queen, and The Lost Paradise 10-15; good houses; satisfaction given.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Chattanooga 8. Pudd'nhead Wilson 11. A Bunch of Keys 13. —GRAND OPERA HOUSE (George M. Miller, manager): Dark.

PITTSBURG.—MUSIC HALL (C. C. King, manager): London Gaiety Girls 10, 11; good business and performances. Sevensala 17-22. Miles Ideal Stock co. 24-29.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): The Real Widow Brown to good house 11; audience pleased. H. Spillman Riggs 14.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Sevensala, hypnotist, opened for a week 3. On account of poor business Manager Shotwell closed the house 13.

ASHLAND.—GRAND OPERA HOUSE (F. H. Waite, manager): A Breezy Time 7; fair performance; good audience. —ITEM: Manager Waite, who has been ill for several weeks, is about again.

BROWNSVILLE.—THREE TOWNS THEATRE (Taylor and Kress, managers): Isham's Octoroons 7; fair business; good performance. The Real Widow Brown 12.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Gotthold's Celebrities 12; deserved better house. A Breezy Time May 4.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Telephone Girl 11; S. R. O.; fair performance. The Little Minister 18.

SOUTH FORK.—THEATRE (J. H. Dietrick, manager): A Bunch of Keys 10; good house; satisfactory performance. The Real Widow Brown 15.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Season will close May 2 with A Breezy Time.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): The Real Widow Brown 7; large and pleased audience. The Late Mr. Early 18.

POTTSVILLE.—GRAND OPERA HOUSE (Grant M. Koons, manager): Chattanooga 5 to fair business. The Real Widow Brown (ushers benefit) 24.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): The Real Widow Brown 6 to light business; co. fair.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Joshua Simpkins 11; big business; audience satisfied.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): Isham's Octoroons pleased a crowded house 6. O'Hooligan's Wedding 29.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 20.)

Hadley and Hart—Norfolk, Va. 17-22.
 Hamilton and Wiley—Norfolk, Va. 17-22.
 Hart Brothers—Poh's, New Haven, 17-22.
 Harrington, J. W.—Proctor's, N. Y. 17-22.
 Holt, Alfred—Palace, N. Y. 17-22.
 Hulmes, The—Columbia, St. Louis, 17-22.
 Hawley, Walter—Shea's, Buffalo, 17-22.
 Heffron, Tom—Cook O. H., Rochester, 17-22.
 Hardy, John—Dunfee, Syracuse, 17-22.
 Hawthorne Sisters—H. and B's, Brooklyn, 17-22.
 Irwin, Flo—Shea's, Buffalo, 17-22.
 Johnson and Dean—K. and B's, N. Y. 17-22.
 Jones, Grant and Jones—Howard, Boston, 17-22.
 Jansen, Marie—Auditorium, Baltimore, 17-22.
 Johnsons, Musical—Harlem Music Hall 17-22.
 Knight Bros.—Keith's, N. Y. 17-22.
 Kriess, Prof.—Keith's, Phila., 17-22.
 Kendall, Ezra—H. and B's, Brooklyn, 17-22.
 Kelly and Ashby—K. and B's, N. Y. March 20-April 22.
 Kilpatrick, Charles G.—Proctor's, N. Y. 17-22.
 Krill, Carl—Keith's, Prov., R. I. 17-22.
 Kornell, John—Novelty, Brooklyn, 17-22.
 Lorraine and Howell—Norfolk, Va. 17-22.
 Leon Sisters—Poll's, New Haven, 17-22.
 Leroy and Morris—Poll's, New Haven, 17-22.
 Lee, Henry—Shea's, Buffalo, 17-22.
 Leech, Al. and Three Rosebuds—Columbia, St. Louis, 17-22; Lyceum, Cleveland, 24-29.
 Livingstons, Three—Harlem Music Hall 17-22.
 Lester and Jermon—Keith's, N. Y. 17-22.
 Leonidas—Keith's, Boston, 17-22.
 Lynch and Jewell—Keith's, Boston, 17-22.
 Lukens Brothers—Bijou, Wash'n. 17-22.
 Lozell—Keith's, Phila., 17-22.
 Lucas and Tyler—Olympic, Chicago, 17-22.
 Lewis, Baby—Chicago O. H. 17-22.
 Leslie, Kitty—Chicago O. H. 17-22.
 Le Page Sisters—Hopkins, Chicago, 17-22.
 Lawson and Namon—Dunfee, Syracuse, 17-22.
 Lee, Amy and Co.—Novelty, Brooklyn, 17-22.
 Lawrence and Harrington—Brooklyn Music Hall 17-22.
 Langslow, M.—Haymarket, Chicago, 17-22.
 Losh and Hupp—Olympic, Chicago, 17-22.
 Leslies, The—Novelty, Brooklyn, 17-22.
 La Moine Bros.—Chicago O. H. 17-22.
 Le Claire and Hayes—Chicago O. H. 17-22.
 McIntyre and Heath—Harlem Music Hall 17-22.
 Morris, Felix—Chicago O. H. 17-22; Orpheum, Kansas City, 24-29.
 Melville and Stetson—Chicago O. H. 17-22.
 Montrose Troupe—K. and B's, N. Y. March 13-April 22.
 McAvoy and May—Bijou, Wash'n. 17-22; Hopkins, Chicago, 24-29.
 Matthews and Harris—Proctor's, N. Y. 17-22.
 Middleys, The—Haymarket, Chicago, 17-22.
 Moore, Florence—Palace, N. Y. 17-22.
 Mapes, Prof. T. J.—Palace, N. Y. 17-22.
 Murray, Elizabeth—Keith's, Prov., R. I. 17-22.
 Mead and Allyn—Pastor's, N. Y. 17-22.
 Montello and Daly—Pastor's, N. Y. 17-22.
 McPhee and Hill—Palace, N. Y. 17-22.
 McDonald Bros.—Howard, Boston, 17-22.
 Mora, Helena—Keith's, Boston, 17-22.
 Morellos, The—Keith's, Boston, 17-22.
 Meiers, Dave—Columbia, St. Louis, 17-22.
 Marsh and Sartello—Columbia, St. Louis, 17-22.
MITCHELL, MASON—Brooklyn, 17-22.
 Moreland, Thompson and Roberts—Fountain Sq., Cin., 17-22.
 Mazur and Mazett—Fountain Sq., Cin., 17-22.
 Millar Sisters—G. O. H., Wash'n. 17-22.
 Mason and Forbes—Shea's, Buffalo, 17-22.
 Macarte Sisters—Olympic, Chicago, 17-22.
 McKeever, Lizzie—Chicago O. H. 17-22.
 Monroe, Geo. W.—Dunfee, Syracuse, 17-22.
 Magrines, The—Brooklyn Music Hall 17-22.
 Niblo, Fred—Alhambra, Milwaukee, 17-22.
 Nizares—Howard, Boston, 17-22.
 Nichol Sisters—Fountain Sq., Cin., 17-22.
 Norworth, Jack—Novelty, Brooklyn, 17-22.
 Nobles, The—H. and B's, Brooklyn, 17-22; G. O. H., Wash'n. D. C. 24-29.
 Nawns, The—Palace, N. Y. 17-22.
 Nelson Sisters—Chicago O. H. 17-22.
 O'Brien and Havel—Keith's, Boston, 17-22.
 O'Hare, Joe—Shea's, Buffalo, 17-22.
 Parker, Inez Louise—Keith's, Boston, 17-22.
 Palmer, Lew—Keith's, Phila., 17-22.
 Papinta—Keith's, N. Y. 10-22.
 Powers and Thobald—Keith's, Phila., 17-22; Keith's, Boston, 24-30.
 Pattens, The—Proctor's, N. Y. 17-22.
 Phasesy Troupe—Keith's, Boston, 10-22.
 Roma, Margaret—Alhambra, Milwaukee, 17-22.
 Review Comedy Four—Keith's, N. Y. 17-22.
 Rooneys, The—Pastor's, N. Y. 17-22.
 Raymond and West—Proctor's, N. Y. 17-22.
 Rosolino, Adeline—Bijou, Wash'n. 17-22.
 Randalles, The—Shea's, Buffalo, 17-22.
 Ransome, John W.—Keith's, N. Y. 17-22.
 Russell Brothers—Proctor's, N. Y. 17-22.
 Riley and Hughes—Casto, Fall River, Mass., 17-22.
 Rappo Sisters—K. and B's, N. Y., Feb. 27-April 22.
 Reno and Richards—Keith's, Prov., R. I. 17-22.
 Rixfords, The—K. and B's, 3-22.
 Reed Family—Keith's, N. Y. 17-22.
 Rexos, The—Chicago O. H. 17-22.
 Stewart, Winifred—Brooklyn Music Hall 17-22.
 Solaret—Proctor's, N. Y. 17-22; Harlem Music Hall 24-29.
 Sa Vans, The—Keith's, Boston, 17-22.
 Scott, Millie—Chicago O. H. 17-22.
 Stine and Evans—Detroit, 17-22; Cook O. H., Rochester, 24-29.
 Simpson, Cheridiah—G. O. H., Wash'n. 17-22.
 Sweet, Chas. E.—Cook O. H., Rochester, 17-22.
 Sennetta, Six—Keith's, N. Y. 10-22.
 Sidonia—Keith's, Prov., R. I. 17-22.
 Seeker, Wilkes and Seeker—Pastor's, N. Y. 17-22.
 Smith and Fuller—Pastor's, N. Y. 17-22.
 Satterlee, Jennie and Co.—Palace, N. Y. 17-22.
 Satsuma—Fountain Sq., Cin., 17-22.
 Spencer Bros.—Auditorium, Balto., 17-22.
 Seeley and West—Auditorium, Balto., 17-22.
 Stinson and Merton—Keith's, Phila., 17-22.
 Schuyler Sisters—Olympic, Chicago, 17-22.
 Seigel, Sam'l.—Dunfee, Syracuse, 17-22.
 Stemblies, Sallie—Dunfee, Syracuse, 17-22.
 Silvers, The—H. and B's, Brooklyn, 17-22.
 Troja—Howard, Boston, 17-22.
 Topack and Steel—Howard, Boston, 17-22.
 Thorn and Carlton—Fountain Sq., Cin., O., 17-22.
 Tomajee and De Witt—Bijou, Wash'n. 17-22.
 Thomas and Barry—G. O. H., Wash'n. 17-22.
 Troubadour Four—Keith's, Phila., 17-22.
 Trader, G. H. and Co.—Keith's, N. Y. 17-22.
 Tierney, J. T.—Chicago O. H. 17-29.
 Toon, Mouny—K. and B's, N. Y. March 13-April 22.
 Tobin Mr. and Mrs. F. K.—Shea's, Buffalo, 17-22.
 Van, Billy—Fountain Sq., Cin., 17-22.
 Van, Gladys—Novelty, Brooklyn, 17-22.
 Vaughn, Grace—Howard, Boston, 17-22.
 Vetter, Mlle.—Haymarket, Chicago, 17-22.
 Valesca, Mlle.—Keith's, Boston, 17-22.
 Walker and Wilson—Haymarket, Chicago, 17-22.
 Willet Comedy Four—Dunfee, Syracuse, 17-22.
 Winslow Sisters—Columbia, St. Louis, 17-22.
 Waterbury Bros. and Tenny—Proctor's, N. Y. 17-22.
 Wilson, Knox—Haymarket, Chicago, 17-22.
 Welby, Bertha, Co.—Palace, 24-29.
 Walz and Ardell—Poll's, New Haven, 17-22.
 Wood and Shepard—H. and B's, Brooklyn, 17-22.
 Willett and Thorne—Dunfee, Syracuse, 17-22; Pastor's, N. Y. 24-29.
 Watson, Hutchinson and Edwards—Chicago O. H. 17-22.
WILDER, MARSHALL P.—Los Angeles, Cal., 16-29.
 Wilson, Al.—Memphis, Tenn., 17-22; Haymarket, Chicago, 24-29.
 Ward and Curran—Poll's, New Haven, 17-22.
 Williams and Melburn—Worcester, Mass., 17-22.
 Wilson and Leicester—Chicago O. H. 17-22.
 Wilson, Nettie—Norfolk, Va., 17-22.
 Wentworth, May—Alhambra, Milwaukee, 17-22.
 Wormwood, Prof.—Harlem Music Hall 17-22.
 Wilks, Anna—Proctor's, N. Y. 17-22.
 Wilson Family—Palace, N. Y. 17-22.
 Williams, Gus—Auditorium, Balto., 17-22.
 Welby, Pearl, Keys and Nellis—G. O. H., Wash'n. 17-22.
 Walters and Simon—Olympic, Chicago, 17-22.
 Wills, Kitty—Olympic, Chicago, 17-22.
 Warren and Howard—Haymarket, Chicago, 17-22.
 Yorke and Adams—Novelty, Brooklyn, 17-22.
 Zimmer—Keith's, Boston, 17-22.
 Ziska—Poll's, New Haven, 17-22.
 Zarno—Pastor's, N. Y. 17-22.
 Zeno, Karl and Zeno—Fountain Sq., Cin., O., 17-22.

SEASON 1898-1899.



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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Kansas City, Mo., April 18-23, Omaha, Neb., 24-26, Denver, Col., 30 May 6.
A BLACK MOTHER (Am. Producing Co.): St. John, Mich., April 19, Owosso 20, Holly 22.
A BREEZY TIME (Fitz and Webster, Eastern): Pottsville, Pa., April 18, Tower City 19, Williamstown 20, Sunbury 21, Wellsboro May 2.
A BUNCH OF KEYS (Gus Rothner, mgr.): Salem, N. J., April 18, Bridgeton 19, Atlantic City 20, Trenton 21, 22, Bridgeport, Conn., 24-26, Waterbury 27-29.
A CONTENTED WOMAN (Belle Archer, Fred E. Wright, mgr.): Columbus, O., April 17-19, Zanesville 20, Pittsburg, Pa., 24-29, Buffalo, N. Y., May 1-6, Lockport 8.
A DANGEROUS MAID: Boston, Mass., April 17-22.
A DAUGHTER OF CUBA: Boston, Mass., April 17-23, Washington, D. C., 24-29.
A DAT AND A NIGHT: Chicago, Ill., April 10-29, New York City May 1-6.
A FEMALE DRUMMER: Buffalo, N. Y., April 17-22, Newark, N. J., 24-29.
A GRIP OF STEEL: Paterson, N. J., April 17-19.
A GUILTY MOTHER: New York City April 17-19.
A HIRED GIRL (Charles E. Blaney Amusement Co., prop.): Toledo, O., April 16-19, Warren 20, Hornellsville, N. Y., 21, Cohoes 22.
A HOT OLD TIME (The Rays): San Francisco, Cal., April 17-29.
A HOT OLD TIME IN NEW YORK: St. John, Can., April 20-22.
A JOLLY LOT: Frankfort, Ind., April 20, Tipton 21, Kokomo 22.
A MIDNIGHT BELL: Keokuk, Ia., April 18, St. Joseph, Mo., 20.
A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Woodstock, N. Y., April 18, Putnam, Conn., 19, New London 20, Middletown 21, Hartford 22, Norwich 24, Waterbury 25, Danbury 26, New Haven 27, Bridgeport 28.
A NIGHT'S TROUBLE: Manchester, N. H., April 17-19, Lowell, Mass., 20-22, Baltimore, Md., 24-29.
A PARLOR MATCH: New York City April 17-22, Philadelphia, Pa., 24-29.
A RAG TIME RECEPTION: Providence, R. I., April 17-22, Gloversville, N. Y., 25.
A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Marion, Ind., April 17, 18, Dunkirk 19, Columbus, O., 20-22, Cincinnati 24-29.
A ROYAL PRISONER (True S. James): Milwaukee, Wis., April 15-22, St. Paul, Minn., 24-29, Minneapolis May 1-6.
A RUNAWAY GIRL: Philadelphia, Pa., April 17-22, Boston, Mass., 24-29.
A TEXAS STEER (Katie Putnam): Burlington, Vt., April 18, Montpelier 19, St. Johnsbury 20, Nashua, N. H., 21, Haverhill, Mass., 22, Lawrence 24, Manchester 25, Lewiston, Me., 26, Portland 27-29.
ADAMS, MAUDE: Brooklyn, N. Y., April 17-22, Trenton, N. J., 24.
ARTHUR, JULIA (A. H. Canby, mgr.): Pittsburg, Pa., April 17-22, Columbus, O., 24, 25, Indianapolis, Ind., 26, 27, Toledo, O., 28, 29, Providence, R. I., May 1-6.
AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.): Baltimore, Md., April 17-22, Brooklyn, N. Y., 24-29.
AUBREY DRAMATIC CO.: Houston, Tex., April 17-22, Galveston 24-29.
AUNT JERUSA (W. S. Campbell, mgr.): West Chester, Pa., April 18, Lancaster 19, Hanover 20, York 21, Carlisle 22.
BAKER-BARLOW STOCK: Savannah, Ga., April 17-22.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): New Orleans, La., April 17-22, Memphis, Tenn., 24-29.
BECAUSE SHE LOVED HIM SO: New York City Jan. 16—Indefinite.
BELASCO-THALL: Stockton, Cal., April 17-22, Sacramento 24-29, Marysville May 1, 2, Woodland 3, San José 4-7.
BENNETT-MOULTON (A. Earl Burgess, mgr.): Newburgh, N. Y., April 17-22.
BENNETT-MOULTON (B. E. K. Moulton, mgr.): Portland, Me., April 17-22.
BEHIND THE BONNIE BRIER BUSH: Hartford, Conn., April 27-29.
BLAIR, EUGENIE: Little Rock, Ark., April 18, 19, Memphis, Tenn., 20-22.
BLONDEL AND FENNESSY: Manitowoc, Wis., April 17, 18, Oshkosh 20-22, La Crosse 27-29, Winona, Minn., May 1, 2, Eau Claire, Wis., 4, 5, Chippewa Falls 8, 9.
BROOKMAN-JACKSON: Brockton, Mass., April 17-22.
BRYAN COMEDIANS: Logansport, Ind., April 17-22.
BURNS, CARIE STANLEY: St. Mary's, O., April 17-22, Delphos 24-29.
BURRILL COMEDY (Charles W. Burrill, mgr.): Milford, Mass., April 17-22, Pawtucket, R. I., 24-29.
CARPENTER, FRANKIE (George K. Robinson, mgr.): Fall River, Mass., April 17-22, Meriden, Conn., 24-29, Waterbury May 1-6.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—Indefinite.
CATHERINE (Charles Frohman, mgr.): Chicago, Ill., April 17-22, Philadelphia, Pa., 24-29.
CHARLES O'MALLEY (F. R. Hamlin and Kirke La Shelle): Syracuse, N. Y., April 18, Toledo, O., 21, Ft. Wayne, Ind., 22, Chicago, Ill., 23-29.
CHARTER-LISTER: Iowa City, Ia., April 16-22, Cedar Rapids May 1-13.
CHATTANOOGA (Eastern): Jay Stims, mgr.: Mansfield, O., April 24, Alliance 25.
CHESTER, ALMA (O. W. Dibble, mgr.): Belleville, Kan., April 10-22, Brockville 24-29, Peterborough May 1-6.
CLARK, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., April 3-29.
CLARK, RACHAEL MAY: Old Town, Me., April 20-22.
CLAXTON, KATE: New York City April 17-22, Newark, N. J., 24-29.
CLEMENT, CLAY: Calumet, Mich., April 19, Ashland, Wis., 22, W. Superior 24, Duluth, Minn., 25, 26, Fargo, N. D., 27, Winnipeg, Man., 28, 29, Grand Forks, N. D., May 1, Crookston, Minn., 2, Billings, Mont., 4, Livingston 5, Roseman 6.
COHLAN, CHAS.: New York City April 10—Indefinite.
COLLIER, WILLIE (The Man from Mexico): Elizabeth, N. J., April 18, Bridgeport, Conn., 19, Hartford, 20, New Haven 21, Lowell, Mass., 22, Portland, Me., 24, 25, Lawrence, Mass., 26, Lynn 27, Worcester 28, Springfield 29, Northampton, May 1, Pittsfield 2, N. Adams 3, Amsterdam, N. Y., 4, Albany 5, Cohoes 6.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—Indefinite.
COOTE, BERT: Chicago, Ill., April 10-22.
CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Newark, N. J., April 17-29.
CORSE PAYTON STOCK (David J. Ramage, mgr.): Schenectady, N. Y., April 17-22, Oswego 24-29, Auburn May 1-6.
CRANE, WM. H.: Scranton, Pa., April 18, Syracuse, N. Y., 19, Buffalo 20-22, Rochester 24, Utica 25, Albany 26, Troy 27, 28, Glens Falls 29.
CYRANO DE BERGERAC (Willard Newell): Belvidere, Ill., April 19.
DARKEST RUSSIA (Edwin C. Jepson, mgr.): St. Louis, Mo., April 16-22, E. St. Louis 23.
DALY STOCK (J. W. Fellows, mgr.): Ypsilanti, Mich., April 17-22, Sandusky, O., 24-29.
DEAN RAYMOND: Marquette, Wis., April 17, 18, Iron Mountain, Mich., 19, 20, Escanaba 21, 22, Manistowic 23, Gladstone 26, 27, Ishpeming 28, 29, Neenah May 1, 2.
DEVIL'S AUCTION (M. Wise, mgr.): Pueblo, Col., April 18, Colorado Springs 19, Salida 20, Leadville 21, Aspen 22, Salt Lake City, U. 24, Ogden 25, Pocatello, Id., 26, Boise City 27, Baker City, Ore., 28, Pendleton 29.
DILLON, JOHN: Cedar Falls, Ia., April 19.
DIXON STOCK (Martin J. Dixon, mgr.): St. Johns, N. F., April 3-May 1.
DONWELL STOCK: New York City Aug 27—Indefinite.

DOWNING, ROBERT: Mansfield, O., April 18, Elyria, 19, Akron 20, Massillon 21.
DREW, JOEY: Dayton, O., April 18, Indianapolis, Ind., 19, Toledo, O., 20, Ft. Wayne, Ind., 21, Grand Rapids, Mich., 22, Chicago, Ill., 24-29.
ELDON'S COMEDIANS: Anderson, Ind., April 17-22, Alexandria 24-29.
ELROY STOCK: Lawrence, Mass., April 17-22, So. Norwalk, Conn., 24-29, Trenton, N. J., May 1-6.
EMPIRE STOCK: (Frohman's); New York City March 6—Indefinite.
EMMETT, KATIE: Aspen, Col., April 27.
ERWING STOCK: Lima, O., April 17-22.
FABIO ROMANI: Postoria, O., April 18, Tiffin 19, Sandusky 20, Wadsworth 21, Akron 22, Alliance 24, Warren 25, Salem, 27, New Lisbon 28, E. Liverpool 29.
FAUST (White's): Woodstock, Can., April 18, Simco 19, Tilsonburg 20, St. Thomas 21, Chatham 22, Ypsilanti, Mich., 24, Ann Arbor 25, Howell 26, Saginaw 27, Bay City 28, Clare 29.
FERRIS COMEDIANS (Dick Ferris, mgr.): Elgin, Ill., April 17-22, Joliet 24-29, Janesville, Wis., May 1-6.
FISKE, MRS. (Charles E. Power, mgr.): Peekskill, N. Y., April 17, Amsterdam 18, Northampton, Mass., 19, Geneva, N. Y., 20, Ithaca 21, Binghamton 22.
FRENCH, IRVING: Kirkville, Mo., April 20-22.
FROST STOCK: Warkenton, Ont., April 17-22.
GAYLOR, BOBBY (McSorley's Twins; Andrew Mackay, mgr.): Butte, Mont., April 16-18, Pocatello 20, Boise City 22, Caldwell 24, Waiser 25, Baker City, Or., 26, Pendleton 27, Walla Walla, Wash., 28, Dalles 29, Portland May 1-6.
GETTYSBURG: Troy, N. Y., April 17-19, New Haven, Conn., 20-22.
GINNEY-HOFFER (Jack Hoefler, mgr.): Carbondale, Pa., April 17-22, Williamsport 24-29, Harrisburg, May 1-6.
GOODRICH, EUNICE: Fredericksburg, Va., April 17-19, Alexandria 20-22.
GOODWIN, N. C.: Richmond, Va., April 18, Charleston, W. Va., 19, Lexington, Ky., 20, Dayton, O., 21, Indianapolis, Ind., 22, Louisville, Ky., 24, 25, Columbus, O., 26, Toledo 27, Buffalo, N. Y., 28, 29.
GORMAN BROS. (Mr. Beane from Boston; G. E. Hovess, mgr.): Marietta, O., April 18.
GRAMM-EARLE: Junction City, Kan., April 17-22.
GREENE, JOSEPH: Fishkill, N. Y., April 17-22.
GRIFFITH, JOHN (C. E. Hamilton, mgr.): Lewiston, Id., April 19, Pullman, Wash., 20, Spokane 21, N. Yakima 24, Ellensburg 25, Tacoma 26.
HACKETT, JAS. K.: New York City April 10-May 6.
HARLAN, OTIS: Chicago, Ill., April 10-29.
HER ATONEMENT: Washington, D. C., April 17-22, Hartford, Conn., 24-26, New Haven 27-29.
HERNE, JAMES A. (Wm. B. Gross, mgr.): Boston, Mass., April 17-19.
HILLMAN, MAUDE: Halifax, N. S., April 17-May 6.
HILLIER'S WONDERS: Cincinnati, O., Jan 2—Indefinite.
HIMMELIN'S IDEALS (John A. Himmelin, mgr.): Elmira, N. Y., April 17-22, Jamestown 24-29.
HOGAN'S ALLEY (Gilmore and Leonard; Thos. R. Perry, mgr.): Pittsburg, Pa., April 17-22.
HOGAN'S ALLEY (Western): Gilmore and Leonard; Delcher and Henessy, mgrs.: Savannah, Ga., April 19, San Antonio, Tex., 21.
HOUGHTON STOCK (Edwin Houghton, mgr.): Alliance, O., April 17-22, Franklin, Pa., 24-29, Erie May 1-6.
HOLDS COMEDY (No. 1: C. A. Holden, mgr.): Bloomington, Ill., April 17-22, Springfield 24-29, St. Louis, Mo., May 1-6.
HOTT'S COMEDY: Springfield, Mo., April 17-22, Ft. Smith, Ark., 24-29, Joplin, Mo., May 1-6.
HUMAN HEARTS: Wheeling, W. Va., April 17-19.
HUNTLEY-JACKSON STOCK: Chicago, Ill., April 3-22.
IN GAY PARADE: New York City March 20—Indefinite.
IMSON COMEDIANS: Stuart, Neb., April 17-19, Valentine 20-22.
IRWIN, MAX: Chicago, Ill., April 17-29.
JACKSON COMEDY: Brockton, Mass., April 17-22.
JAMES-KIDDER-WARDE: Denver, Col., April 17-22, Galesburg, Ill., May 4.
JEFFERSON, JOSEPH: New York City April 17-22, Philadelphia, Pa., 24-29, Brooklyn, N. Y., May 1-6.
JOHNSTON COMEDY: Chambersburg, Pa., April 17-22.
JOSHUA SIMPKINS (Reno and Curtis): Paterson, N. J., April 20-22, Yonkers, N. Y., 27.
KELEY-SANSON (Samuel F. Kingston, mgr.): Milwaukee, Wis., April 17-22, St. Louis, Mo., 24-29.
KENNEDY PLAYERS: Gardner, Mass., April 17-22.
KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Urbana, O., April 17-22.
KING DRAMATIC (N. Appell, mgr.): Syracuse, N. Y., April 17-22, Schenectady 24-29.
KING, CHARLES (H. G. Barclay, mgr.): Ironton, O., April 17-22, Huntington, W. Va., 24-29.
KILMER-HARRIS: Wichita, Kan., April 17-22.
KNOWS OF TENNESSEE: Boston, Mass., April 17-22.
LEONARD, ALEX.: Kokomo, Ind., April 24-29.
LEROY, HENNESSY (Other People's Money; H. H. Forsman, mgr.): Chicago, Ill., April 17-22, Toledo, O., 24-26.
LESLIE, LEONA: Bangor, Me., April 17-22.
LILIPUTANS: Hartford, Conn., April 18, New Haven 19, Hoboken, N. J., 20-22.
LONDON LIFE (J. Duke Murray and Howard Long, mgrs.): Brooklyn, N. Y., April 10-22.
LONG, F. E.: Ashland, Wis., April 24-29.
LOST IN NEW YORK: Paris, Ill., April 18.
LYCEUM COMEDY: Windsor Locks, Conn., April 17-22.
LYCEUM STOCK (Frohman): Boston, Mass., April 10-22, Brooklyn, N. Y., 24-29, Washington, D. C., May 1-6.
MACAULEY AND PATTON: Fulton, N. Y., April 17-22, Canandaigua 24-29.
MACK, ANDREW: Brooklyn, N. Y., April 17-29.
MACLEAN-TYLER-HANFORD: New York City April 3-22.
MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): Minneapolis, Minn., April 17-22, Fargo, N. D., 25, Crookston, Minn., 28.
MACDOWELL, MELBOURNE (Ben Stern, mgr.): Kearney, Neb., April 19.
MADEMOISELLE FIAT: New York City Jan 30-April 22, Harlem, N. Y., 24-29, Brooklyn May 1-6.
MANSFIELD, RICHARD: Providence, R. I., April 17, 18, Hartford, Conn., 19, New Haven 20, Springfield, Mass., 21, Albany, N. Y., 22, Buffalo 24, 25, Syracuse 26, Ithaca 27, Rochester, 28, 29.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Atchison, Kan., April 18, Leavenworth 19, Lawrence 20, Topeka 21, 22.
MARKS BROS.: Belleville, Can., April 13-25.
MARLOWE, JULIA: New York City April 10—Indefinite.
MATHEW AND BULGER: New York City April 10—Indefinite.
MAXWELL STOCK (Harry Chapin, mgr.): Connellsville, Pa., April 17-22, Bell Vernon 24-29.
MAYNARD, EDWIN (H. Percy Hill, mgr.): Old Town, Me., April 17, 18, Calais 19-22, St. John, N. B., 24-May 6.
MILES IDEAL STOCK: Harrisburg, Pa., April 17-22, Pittsford 24-29.
MILLER, HENRY: New Britain, Conn., April 19, Lancaster, Pa., 29.
MINDROP COMEDIANS: E. Liverpool, O., April 17-22.
MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Hagerstown, Md., April 17-22.
MODJESKA (John C. Fisher, mgr.): Kansas City, Mo., April 17-22, Denver, Col., 24-29.
MORGAN, COURTNEY: Warren, Pa., April 17-22, Bradford 24-29, Newcastle May 1-6.
MORRISON, LEWIS: Fremont, O., April 19, Mansfield 20, Zanesville 21, Marietta 22.
MORTIMER, CHARLES: Beaver Falls, Pa., April 18, Clayville 19, Ellwood City 20, Evans City 21, Irwin 22, Butler 24, Leechburg 25, New Kensington 26, Jeannette 27, McDonald 28, Monongahela 29.
MRS. B. O'SHAUGHNESSY (Miss St. George Huesey): Des Moines, Ia., April 18-20, Boone 21, Ft. Dodge 22, Webster City 24, Marshalltown 25, Iowa City 26, Dubuque 27.
MURPHY, TIM (T. E. Saunders, mgr.): Duluth, Minn., April 18, 19, W. Superior, Wis., 20, Ashland 21.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Newport News, Va., April 18, Charlottesville 19, Charleston, W. Va., 21, Huntington 22, Indianapolis, Ind., 24-29.
MURRAY AND MACK (Finnigan's 400): Worcester, Mass., April 17-22.
MURRAY-HART: Abbeville, S. C., April 17-19, Spartansburg 20-22.
MURRAY COMEDY: Ottawa, Ill., April 20-22.
MY FRIEND FROM INDIA (Smyth and Rice): Cedar Rapids, Ia., April 18, Des Moines 19, Burlington 20, Keokuk 21, Quincy, Ill., 22, St. Louis, Mo., 24-29.
MY FRIEND FROM INDIA (Walter Perkins): Gloversville, N. Y., April 18, Johnston, W. Va., 19, Pittsfield, Mass., 21, Westfield 22.
MYRLE HARDER: San Antonio, Tex., April 23-29.
NATURAL GAS: Oneida, N. Y., April 22, Lockport 27.
NATIONAL THEATRE: Chippewa Falls, Wis., April 17-22.
NEILL STOCK: Cincinnati, O., Sept. 25—Indefinite.
NETHERSOLE, OLGA: Philadelphia, Pa., April 17-22, Pittsburg 24-29.
NICHOLS, CHELSEA: Wash., April 17-22.
O'HOLIGAN'S WEDDING (Ketchum and West, prop. and mgrs.): Clearfield, Pa., April 28.
OLCOTT, CHAUNCEY: Brooklyn, N. Y., April 10-22, Jersey City, N. J., 24-29, Elizabeth May 1.
OLD FARMER HOPKINS (F. S. Davidson, mgr.): Lebanon, Ill., April 20, Carlisle 21, Flora 22, Sumner 24, Robinson 25, Hutsonville 26, Pocktine 27, Sullivan, Ind., 28, Linton 29, Rockville May 1.
OLE OLSON: Lindsay, Can., April 23.
ON AND OFF: Milwaukee, Wis., April 17-19, Springfield, Ill., 20, Galesburg 21, Peoria 22, Quincy 24, Des Moines, Ia., 25, Sioux City 26, Lincoln, Ill., 27, Omaha, Neb., 28, 29.
ON THE BOWERY (Steve Brodie): Saratoga, N. Y., April 22.
ON THE SUWANNEE RIVER: Canton, O., April 20.
O'NEIL, NANCE: St. Paul, Minn., April 17-22.
OTT, JOE (George F. Campbell, mgr.): Milwaukee, Wis., April 23-29, Chicago, Ill., 30-May 6.
OWEN, WILLIAM: Merrill, Wis., April 28, Wausau 29.
PARSONS STOCK: Rochester, Pa., April 17-22.
PAYTON, SENTER: Clay Center, Kan., April 17-22.
PETERS COMEDY: Birmingham, Ala., April 17-22.
PITMAN STOCK (Flora M. Blaney, mgr.): New Castle, Pa., April 17-22, Erie 24-29, Jamestown, N. Y., May 1-6.
POTTS, JACK: Hannibal, Mo., April 17-22.
PUDD'NEAD WILSON (Edwin Mayo; Wm. L. Malley, mgr.): Rochester, N. Y., April 17-19, Lockport 20, Lyons 22, Geneva 24, Auburn 25.
REED, ROLAND (E. R. Jack, mgr.): Colorado Springs, Col., April 18, Salt Lake City, U. 20, 21, Ogden 22, San Francisco, Cal., 24-May 6.
REHAN, ADA: New York City Nov. 16—Indefinite.
REMEMBER THE MAINE (Eastern): John Whitely, mgr.: Owosso, Mich., April 18, Coldwater 20, Galesburg, Ill., 29.
REMEMBER THE MAINE (Western): Charles H. Haystead, mgr.: No. Platte, Neb., April 18, Kearney 19, Grand Island 20, Hastings 21, Lincoln 22, Council Bluffs, Ia., 23, Nebraska City, Neb., 24, Shenandoah 25, Clarinda, Ia., 26, Chicago 27, Burlington 28, Galesburg, Ill., 29, So. Chicago 30.
RENNARD, RACHELLE: Saratoga, N. Y., April 24-29.
RICE COMEDIANS: Torrington, Conn., April 17-22.
RICE, FANNY (G. W. Purdy): Athens, O., April 24, Huntington, W. Va., 25.
RIP VAN WINKLE (Sam'l W. Glenn): Newbern, N. C., April 18, Goldsboro 19, Wilson 20, Tarboro 21, Norfolk, Va., 22, Philadelphia, Pa., 24-29.
ROBER KATHERINE: Scranton, Pa., April 17-22, Binghamton, N. Y., 24-29, Worcester, Mass., May 1-13.
ROBERTSON, PUNCH: Hot Springs, Ark., April 17-22.
ROBSON, STUART: Portland, Ore., April 17, 18, Duluth, Minn., May 5.
ROCKERS BROS.: New York City March 27—Indefinite.
ROONEY, KATIE: Jersey City, N. J., April 17-22.
RUSSELL, SOL SMITH: Springfield, Ill., April 18, Decatur 19, Terre Haute, Ind., 20, So. Bend 21, Jackson, Mich., 22, Canton, O., 24, Youngstown 25, Wheeling, W. Va., 26, Harrisburg, Pa., 27, Trenton, N. J., 28, Orange 29.
RYAN, DANIEL R.: Corning, N. Y., April 17-22, Hornellsville 24-29.
SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Waterbury, Conn., April 17-22, Westbury, R. I., 24-29.
SHEA-MCAULIFFE: Norwich, Conn., April 17-22, Haverhill, Mass., 24-29.
SHEA, THOMAS: Poughkeepsie, N. Y., April 17-22.
SHEARER, TOMMY (Harry R. Vickers, bus-mgr.): Parkersburg, W. Va., April 17-22, Chillicothe, O., 24-29, Circleville May 1-6.
SHENANDOAH (Jacob Litt, mgr.): Meriden, Conn., April 20, Waterbury 21, Bridgeport 22, New York City 24-May 6.
ST. CECIL THEATRE: Knoxville, Ill., April 17-22.
SHERMAN, ROBERT: Peoria, Ill., April 17-22.
SHIRLEY, JESSIE (Harry W. Smith, mgr.): Eugene, Ore., April 17-22.
SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—Indefinite.
SHUBERT STOCK: Syracuse, N. Y.—Indefinite.
SIDE TRACKED (Eastern): A. Q. Scammon, mgr.: Concord, N. H., April 20, Berlin 22, Bliddeford, Me., 27.
SI PERKINS: Park City, U. April 19.
ST. PLUNKARD: Massillon, O., April 19, Wooster 20, Millersburg 21, Akron 22, Ravenna 24, Ashland 25, Gallon 26, Marion 27, Bucyrus 28, Mansfield 29.
SKINNER, OTIS: Omaha, Neb., April 17, 18, Sioux City, Ia., 19, Sioux Falls, S. D., 20, Mankato, Minn., 21, Owatonna 22, Minneapolis 24-29, St. Paul, May 1-3, Ashland, Wis., 4, W. Superior 5, Duluth, Minn., 6.
SOTHERN, E. H.: Providence, R. I., April 17-22, Boston, Mass., 24-29.
SOUTH BEFORE THE WAR: Mexico, Mo., April 19.
SOWING THE WIND: Concord, N. H., April 18, New London, Conn., 20, Paterson, N. J., 21, 22.
SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): New Bedford, Mass., April 17-22, Hartford, Conn., 24-29.
SULLY, DAN'L: Owego, N. Y., April 20.
TENNESSEE'S PARTNER: (Arthur C. Alston, prop. and mgr.): Albany, N. Y., April 17-19, Titusville, Pa., 21, 22, Dayton, O., 24-26, Columbus 27-29, St. Mary's May 1, Anderson, Ind., 2, Bloomington 3, Indianapolis 4-6.
TEN NIGHTS IN A BAR ROOM: Salem, S. Dak., April 18, Howard 19, Woonsocket 20, Wolsey 21, Huron 22.
THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—Indefinite.
THE AIR SHIP (Joseph M. Gaites, mgr.): Newark, N. J., April 17-22.
THE BELLS OF SHANDON: Lyons, N. Y., April 18, Batavia 19, Montreal, Can., 24-29.
THE CHRISTIAN (Viola Allen): Boston, Mass., March 6—Indefinite.
THE CUCKOO: New York City April 3—Indefinite.
THE DAZZLER: Roanoke, Va., April 18, Lynchburg 19, Richmond 20, Norfolk 22.
THE EVIL EYE (Sidney R. Ellis, mgr.): Canton, O., April 18, New Philadelphia 19, Alliance 20, Salem 21, Johnstown, Pa., 22.
THE GIRL I LEFT BEHIND ME: Philadelphia, Pa., April 17-22.
THE HEART OF CHICAGO (Eastern): Ed W. Rowland, mgr.: Newark, N. J., April 17-22.
THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Taunton, Mass., April 18, Woonsocket, R. I., 19, Fitchburg, Mass., 20, Chelsea 21, Walham 22, Salem 24, Leominster 25, Vt. 28, Brattleboro 29, Rutland May 1, Montpelier 2, St. Albans 3, Plattsburgh, N. Y., 4, Burlington, Vt., 5, Claremont, N. H., 6.
THE IVY LEAF (Adele F. Power, prop.): Indianapolis, Ind., April 17-19, Toledo, O., 20-22, Detroit, Mich., 24-29.
THE KELLY KIDS (C. A. Wilson, mgr.): Peoria, Ill., April 18, Bloomington 19, Danville 20, Decatur 21, Macon 22, Paris 24, Terre Haute, Ind., 25, Hartford 26, Lafayette 27.
THE KING OF THE RING RING (Blaney and Vance): Philadelphia, Pa., April 17-22.
THE LATE MR. EARLY LATROBE: April 18, Wheeling, W. Va., 20-22, New Castle, Pa., 24.

THE LITTLE MINISTER (No. 2: Charles Frohman, mgr.): Meadville, Pa., April 18, Jamestown, N. Y., 19, Hornellsville 20, Batavia 21, Gloversville 22, Rome 24, Glens Falls 25, Kingston 26, Bethlehem, Pa., 27, Allentown 28, Wilmington, Del., 29.
THE MISSOURI GIRL (Fred Raymond, mgr.): Ft. Atkinson, Wis., April 18, Jefferson 19, Waukesha 20, Watertown 21, Sheboygan 23, Appleton 24, Kaukauna 25, De Pere 26, Oconto 27, Marinette 28, Menominee, Mich., 29.
THE MUSKETEERS: Baltimore, Md., April 17-22, Cincinnati, O., 24-29.
THE MUSKETEERS (Paul Gilmore): Jersey City, N. J., April 17-22.
THE OLD HOMESTEAD (Frank Thompson and W. I. Kilpatrick, mgrs.): New York City March 27—Indefinite.
THE PAY TRAIN: Portland, Ore., April 17-19.
THE PRIDE OF KILDEAR: Sing Sing, N. Y., April 18, Troy 19-21.
THE PRISONER OF ZENDA (Dan'l Frohman, mgr.): Adrian, Mich., April 18, Norwalk 19, Erie, Pa., 20, Dunkirk, N. Y., 21, Hamilton, Ont., 22, Toronto 24-26, Rochester, N. Y., 27-29.
THE PURPLE LADY (Hector Rosenfeld, mgr.): New York City April 3—Indefinite.
THE REAL WIDOW BROWN (Eastern): A. Q. Scammon, mgr.: Hamilton, N. Y., April 18, Little Falls 19, Hion 20, Utica 21, 22.
THE REAL WIDOW BROWN (Western): A. Q. Scammon, mgr.: Carlisle, Pa., April 18, Harrisburg 19, Lancaster 20, Columbia 21, York 22, Pottstown 24, Allentown 25.
THE SHADOWS OF A GREAT CITY: Newark, N. J., April 24-29.
THE SIDEWALKS OF NEW YORK: Pittsburg, Pa., April 17-22.
THE SIGN OF THE CROSS: Louisville, Ky., April 17-22, Baltimore, Md., 24-29.
THE SLEEPING CITY: Dayton, O., April 17-19, Portsmouth 20, Athens 21, Cambridge 22, Wheeling, W. Va., 24-26.
THE SPAN OF LIFE: Grand Rapids, Mich., April 17-22, Pittsburg, Pa., 24-29, Baltimore, Md., May 1-6.
THE SPIDER AND THE FLY: Butte, Mont., April 20-22.
THE STOWAWAY (Davis and Keogh, mgrs.): Boston, Mass., April 17-22.
THE TURTLE (Eastern): Terre Haute, Ind., April 18, Peoria, Ill., 19, Decatur 20, Springfield 21, Canton 22, Davenport, Ia., 23, Clinton 24, Cedar Rapids 25, Dubuque 26, Des Moines 27, St. Joseph, Mo., 28, Topeka, Kan., 29, Kansas City, Mo., 30-May 6.
THE TURTLE: Philadelphia, Pa., April 17-22, New York City 24-29.
THE TWO JOHNS: Winchester, Ind., April 18, Alexandria 19, Indianapolis 20-22, Noblesville 24, Anderson 25.
THE WHITE HEATHER: Buffalo, N. Y., April 17-19, Rochester 20-22, Syracuse 24-26, Albany 27-29.
THE WHITE SLAVE (Campbell-Caldwell Co., mgrs.): Dayton, O., April 17-19, Buffalo, N. Y., 24-29.
THROUGH THE BREAKERS: Winona, Minn., April 18, Madison, Wis., 19, Racine 20, Elgin, Ill., 21, Joliet 22, Chicago 24-29.
TWO LITTLE VAGRANTS: Pittsfield, Mass., April 19.
TURNER COMEDY: Pipestone, Minn., April 24-29.
TOOLE, J. E. (Frank L. Weaver, mgr.): Elizabeth, N. J., April 17-22, Norristown 24-29.
UNCLE JOSH SPRUEBY (J. M. Stout, mgr.): Ash-tabula, O., April 19, Erie, Pa., 21, 22.
UNCLE TOM'S CABIN (Al. W. Martin): Philadelphia, Pa., April 17-22, Baltimore, Md., 24-29.
UNCLE TOM'S CABIN (Jones Bros.): White, S. D., April 18, Clear Lake 19, Watertown 20, Bel-lingham, Minn., 21, Appleton, Wis., 22.
UNCLE TOM'S CABIN (John F. Stowe, Prop.): Kansas City, Mo., April 24-29.
UNCLE TOM'S CABIN (Forrest): Whateher, Ia., April 18, Oskaloosa 19, Ottumwa 20, Galesburg, Ill., 22, Paris 29.
UNCLE TOM'S CABIN (Burke): Red Oak, Ia., April 20, Glenwood 21, Shenandoah 22.
UNCLE TOM'S CABIN (Stetson, No. 1): Newburyport, Mass., April 19, Ipswich 20, Haverhill 21, Salem 22, Gloucester 24, Chelsea 25, Woburn 26, Waltham 27, Colebrook, N. H., 28, Ware 29.
UNCLE TOM'S CABIN (Young Bros.): Bayfield, Wis., April 18, Iron River 19, Cloquet, Minn., 20, Grand Rapids 21, Hifting 22.
UNDER THE DOOM (Western): Frederic Kimball, mgr.): Chicago, Ill., April 17-22.
UNDER THE RED ROSS (Julius Cahn, mgr.): Bangor, Me., April 19, Bliddeford, 21, Portsmouth, N. H., 22, Clinton, Mass., 24, New Haven, Conn., 25, Bridgeport 26, Paterson, N. J., 27, Elizabeth 28.
VALENTINE STOCK: Columbus, O., Jan 2—Indefinite.
VINCENT, MATTIE: Negaunee, Mich., April 17-22.
VOLLAIRE STOCK: Camden, Me., April 20-22.
WAITE COMEDY (William A. Haas, mgr.): Worcester, Mass., April 17-22, Lowell 24-29.
WAITE STOCK (C. H. Reede, mgr.): Manchester, N. H., April 17-21, Fall River, Mass., 24-29.
WALTER, LESTER: Butler, Pa., April 17-22, Johnstown 24-29, Altoona May 1-6.
WALTERS, JULE: Chicago, Ill., April 16-22, Toledo, O., 27-29.
WAY DOWN EAST: Philadelphia, Pa., April 17-22.
WARREN, EMMA: Charlotte, N. C., April 17-22.
WESTON STOCK: Albany, N. Y., April 17-22.
WHAT HAPPENED TO JONES (No. 1): Philadelphia, Pa., April 17-22.
WHAT HAPPENED TO JONES (No. 2): Philip Calvert, mgr.): Middletown, N. Y., April 19.
WHO IS WHO (Kelly and Mason): Chicago, Ill., April 10-22.
WHY SMITH LEFT HOME: London, Eng., May 1—Indefinite.
WIEDEMANN COMEDIANS: Hopkinton, Ky., April 17-22, Owensboro 24-29, Henderson May 1-6.
WILLARD, JOE F. (Kidnapped): Chippewa Falls, Wis., April 18, Eau Claire 19, Rhinelander 22, Wills Bros. Cedar Rapids, Ia., April 20.
WILSON, GEORGE W. (E. V. Phelan, mgr.): Lynn, Mass., April 17-22, Taunton 24-29.
WOLFORD STOCK: Bridgeport, Conn., April 17-19, Meriden 20-22, Cohoes, N. Y., 24.
WORLD GARNELLA AND MACK (Town Topics): Detroit, Mich., April 17-22, Grand Rapids 23-26, Unlontown, Pa., 28, Greensburg 29, Baltimore, Md., May 1-6.
YON YONSON (Thrall and Kennedy, mgrs.): New York City April 17-22, Philadelphia, Pa., 24-29.
ZAZA (Charles Frohman, mgr.): New York City Jan. 9—Indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Natchez, Miss., April 17, 18.
BANDA ROSA: Burlington, Ia., April 18, Bloomington, Ill., 19, Danville 20, Lafayette, Ind., 21, 22, Dayton, O., 24, Hamilton 25.
BROGAR PRINCE OPERA: Winterset, Ia., April 17, 18, Fairfield 20, Muscatine 21, 22, Rock Island, Ill., 23.
BLACK PATTI'S TROUBADOURS (Voelkel and Nolan, mgrs.): Washington, D. C., April 17-22, Baltimore, Md., 24-29, Philadelphia, Pa., May 1-6.
BOSTONIAN: San Francisco, Cal., March 20, April 22, Portland, Ore., 24-29, Tacoma, Wash., May 1, 2, Seattle 3, 6.
BOSTON LYRIC OPERA: Kalamazoo, Mich., April 17-22.
CASTLE SQUARE OPERA: New York City Sept. 5—Indefinite.
CASTLE SQUARE OPERA: Chicago, Ill., April 3—Indefinite.
DANIELS, FRANK: Detroit, Mich., April 17-22, F. Saginaw 24, London, Ont., 25, Hamilton 26, Toronto 27-29, Buffalo, N. Y., May 1-6.
DE ANGELIS, JEFFERSON: Boston, Mass., April 10-22, New Britain, Conn., 28, Ith

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Omaha during the Summer.

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JACKSON OPERA: Brooklyn, N. Y., April 3-22.
 MERRIE BELLE OPERA: Fairfield, Ia., April 18.
 NIELSEN, ALICE: Albany, N. Y., April 18, Troy 19, Syracuse 20, Oswego, N. Y., 21, Ithaca 22.
 NEW ENGLAND (Aborn's): Brooklyn, N. Y., March 27—Indefinite.
 ROBINSON COMIC OPERA (French and Holmes, mgrs.): Rutland, Vt., April 17-22, N. Adams, Mass., 24-29.
 SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—Indefinite.
 SUPERBA: Portland, Me., April 17-22.
 THE FRENCH MAID: New York city, April 17-22.
 THE GEISHA: Greensburg, Pa., April 18, Johnstown, Pa., 21, Lancaster 25.
 THE HIGHWAYMAN: New Britain, Conn., April 21.
 THE TELEPHONE GIRL: Lancaster, Pa., April 21.
 THE THREE DRAGONS: Brooklyn, N. Y., April 17-22.
 WAITE COMIC OPERA: Evansville, Ind., April 17-22.
 WILBUR-KIRWIN: New Orleans, La., April 10-May 6.
 WILBUR OPERA: Salem, Mass., April 17-22, Bangor, Me., 24-29.
 WILSON, FRANCIS (Ariel Barney, mgr.): St. Louis, Mo., April 17-22, Cleveland, O., 24-29.

VARIETY.

AMERICAN BURLESQUERS (Byrant & Watson, mgrs.): Brooklyn, N. Y., April 17-22.
 AUSTRALIAN BEAUTIES (Bryant & Watson, mgrs.): Paterson, N. J., April 17-22.
 BIG SENSATION: New York city April 10-22, Philadelphia, Pa., 24-29.
 BLACK CROOK (Jermon): St. Louis, Mo., April 17-22.
 BON TON BURLESQUERS: Louisville Ky., April 17-22, St. Louis, Mo., 24-29.
 BOWERY BURLESQUERS (Hurtig and Seamon, props.; B. A. Myers, mgr.): Toledo, O., April 20-22.
 BOHEMIAN BURLESQUERS (Miner and Van): Hartford, Conn., April 17-19, Bridgeport, 20-22.
 CALIFORNIA BURLESQUERS (John Coogan, mgr.): Calais, Me., April 18, Machias 19, Belfast 20, Waterville 21, Rockland 22, Lowell, Mass., 24-26, Manchester, N. H., 27-29.
 CITY CLUB: New York city, April 17-22, Philadelphia, Pa., 24-29, Newark, N. J., May 1-6.
 CITY SPORTS (Phil Sheridan): Washington, D. C., April 17-22, Baltimore, Md., 24-29, Jersey City, N. J., May 1-6.
 FITZSIMMONS, ROBERT: New Haven, Conn., April 17-19, Jersey City, N. J., 24-29.
 GRAHAM GENUINE SOUTHERN SPECIALTY: Hoboken, N. J., April 17-19.
 HIGH ROLLERS: Binghamton, N. Y., April 17-19.
 HOWARD ATHLETIC SPECIALTY (No. 1: Wm. Eversole, mgr.): Bradford, Pa., April 18, Dunkirk, N. Y., 19, Jamestown 20.
 HOWARD, MAY: Baltimore, Md., April 17-22.
 IRWIN BROS.: Altoona, Pa., April 17-19.
 JEFFRIES, JAMES J.: Philadelphia, Pa., April 17-22.
 KNICKERBOCKERS: Jersey City, N. J., April 17-22.
 LINK, BILLY: Burlington, Ia., April 21, 22.
 LITTLE LAMBS (Harry Morris): Philadelphia, Pa., April 17-22.
 LONDON GAIETY GIRLS: Rochester, N. Y., April 17-22.
 MAJESTIC BURLESQUERS (Fred Irwin): New York city April 17-22.
 MERRY MAIDENS: Indianapolis, Ind., April 17-22.
 MERRY WIDOWS: Albany, N. Y., April 17-19.
 METROPOLITAN BURLESQUERS: Providence, R. I., April 17-22, Torrington, Conn., 24.
 MONTE CARLO GIRLS: New York city April 17-22.
 NIGHT OWLS: Portland, Me., April 17-19, Lowell, Mass., 20-22.
 PARISIAN WIDOWS: New York city April 17-22.
 POUSSIE CAFE: Toledo, O., April 17-19.
 REILLY AND WOODS: Buffalo, N. Y., April 17-22.
 RENTZ-SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., April 10-22, New York city 24-29, Brooklyn, N. Y., May 1-13.
 RICE AND BARTON BIG GAIETY: Brooklyn, N. Y., April 17-22, Providence, R. I., 24-29.
 ROBERT AND CRANE: Cincinnati, O., April 17-22.
 ROYAL BURLESQUERS: Buffalo, N. Y., April 17-22.
 SULLIVAN, JOHN L.: Vancouver, B. C., April 20, San Diego, Cal., 30.
 TAMMANY TIGERS (Gus Hill, mgr.): Brooklyn, N. Y., April 17-22.
 VANITY FAIR: Montreal, Can., April 17-22.
 VINCENT, MATTIE: Negaunee, Mich., April 17-22, Escanaba 24-29.
 WILLIAMS AND WALKER (Sam L. Tuck, mgr.): Cleveland, O., April 17-22, Buffalo, N. Y., 24-29.

MINSTRELS.

BEACH AND BOWERS: Lake City, Wis., April 18, Red Wing, Minn., 19, Rochester 20, Waseca 21, St. Peter 22.
 ESTEY'S: Anta, Ia., April 18, Keokuk 19.
 FIELDS AND HANSON'S: Glens Falls, N. Y., April 19, Saratoga 20, Albany 21, Troy 23.
 HAVELLEY'S: Caldwell, O., April 18.
 JOHN W. VOGEL (Mastodon Minstrels): Des Moines, Ia., April 11, 18, Waterloo 19, Albert Lea, Minn., 20, Owatonna 21, Waseca 22, Winona 24.
 KALFIELD'S: Lancaster, Ky., April 18, Richmond 19.
 PRIMROSE AND DOCKSTADER: Walla Walla, Wash., April 20.
 RICHARDS AND PRINGLE'S: Chicago, Ill., April 10-22.
 SCOTT'S: Ann Arbor, Mich., April 18, Mt. Clemens 19, Monroe 20, Bowling Green, O., 21, No. Baltimore 22, Toledo 23-26.
 WASHBURN'S (J. M. Wall, mgr.): Lewiston, Me., April 18, 19, Waterville 20, Bangor 21, 22, Biddeford May 1.
 WEST, WM. H.: D. S. Vernon, gen'l mgr.: Oswego, N. Y., April 18, Watertown 19, Ogdensburg 20, Ottawa, Can., 21, 22.

MISCELLANEOUS.

BARNUM AND BAILEY (Circus): Birmingham, Eng., April 10-22.

BOONE (hypnotist): Gallipolis, O., April 24.
 BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—Indefinite.
 BUFFALO BILL: Baltimore, Md., April 17, 18, Washington, D. C., 19, 20.
 CAMERON CO. (C. H. Kerr, mgr.): Winfield, Kan., April 18, Wellington 19, Wichita 20, Hutchinson 21, Great Bend 22, Lyons 24, Salina 25, Junction City 26, Manhattan 27.
 CANADIAN JUBILEE SINGERS: Jefferson, Ia., April 18, Boone 19, Ames 20, Nevada 21, Marshalltown 22, 23.
 CARPENTER, PROF.: Torrington, Conn., April 27-29.
 DE MOTTE, JOHN B. (Illustrated Lectures): Clarinda, Ia., April 18, Red Oak 19, Maryville, Mo., 20, Topeka, Kan., 21, Garnett 22, Parsons 24, Webb City, Mo., 25, Marshall 26, Columbia 27, Carrollton 28, St. Joseph 29.
 FLINTS, THE (Hypnotists): Dubuque, Ia., April 17-22, Madison, Wis., 24-26.
 FOREPAUGH-SELLS CIRCUS: New York city April 18-29.
 GODFREY BRITISH BAND (Chas. A. E. Harris, mgr.): Utica, N. Y., April 18, Rochester 19, Hamilton, Ont., 20, Toronto 21, Buffalo, N. Y., 22, Detroit, Mich., 23.
 HERMANN'S, THE (Hypnotist): Portland, Me., April 17-22, Chelsea, Mass., 24-29.
 KELLAR: Providence, R. I., April 17-19, Winsted, Conn., 20, Westbury, N. Y., 22.
 MARTINY (Hypnotist): E. F. Rosenberg, mgr.: Tuscaloosa, Ala., April 17-22, Selma 24-28, Mobile May 1-6.
 MCEWEN (Hypnotist): Schuyler, Neb., April 17-22, Council Bluffs, Ia., 24-29.
 NASHVILLE STUDENTS: McGregor, Ia., April 27.
 PERKINS, ELI: Alton, Ill., April 18, Eureka 19, Holland, Mich., 21.
 RAY NOVELTY: Linnellton, W. Va., April 17, 18, Terra Alta 19, 20, Oakland, Md., 21, 22.
 RINGLING BROS.' CIRCUS: Chicago, Ill., April 15-30.
 SANTANELLI (E. G. Stone, mgr.): Washington, D. C.—Indefinite.
 SEVENGALA (Hypnotist): Pittston, Pa., April 17-22, Bethlehem 24-29.
 SOUSA'S BAND: Wilkes-Barre, Pa., April 18, Bethlehem 19, Baltimore, Md., 20, Philadelphia, Pa., 21, 22, New York city 23, Waterbury, Conn., May 1, New Haven 2, Hartford 3, Norwich 4, Providence, R. I., 5, Woonsocket 6, Boston, Mass., 7, 8.
 WELSH BROS. (Circus): Lancaster, Pa., April 15-22.

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TELEGRAPHIC NEWS

CHICAGO.

Changes at Many Theatres—Hall's Bulletin of Western Ways—Items of News.

(Special to The Mirror.)

CHICAGO, April 17.

There are new bills at all of the downtown houses this week, with the exception of McVicker's, where Sporting Life opens the third month of its record-breaking run. It will no doubt be continued for several weeks more, as the business warrants it, and the first production of Manager Litt's new English farce, The Club Baby, may have to be deferred because of adherence to the well-known "goose-and-golden-egg" theory, too often overlooked by managers. Up to date, Bob Hilliard, as the sporting hero, has fought more rounds than Corbett's and Sullivan's combined records embrace, but as he shares in the purse he doesn't care.

I had a soubrette in the police court the other day and she gave the name of Tiny Weiss, which is a sure sign of the face of it. Who ever heard tell of a "tiny weiss"? It always comes in large glasses.

Three of the new bills this week are novelties. Of these the chiefest is Annie Russell, who follows Maudie Adams at Powers' New Theatre to-night in Catherine. She is here for a week and will be followed by John Drew.

As I stated in my last the judges of the upper courts recommended me to the Governor for a second term as justice of the peace and last week I went down to the State capital to "see my finish." Much to my satisfaction I was given an "encore" and I now have an engagement until the Spring of 1903.

Julia Arthur gave a magnificent performance of Romeo and Juliet last week at the Grand Opera House, the scenery and costumes being very elaborate. Incidentally, Miss Arthur's Juliet was capital. The all too brief engagement of Miss Arthur closed Saturday evening, and last night Hoyt's A Day and a Night pleased a large audience. O. Harlan and W. Devere being the stars. They are here for one week and then Wilton Lackaye comes with his production of Charles O'Malley.

Colonel Monterey, the swordsman, celebrates his eighty-fifth birthday at the Great Northern next Thursday afternoon, his friends giving him a testimonial. The hale old man will fight a sword duel and there will be an excellent bill.

A. M. Wellington, of Anderson, Ind., offers Nellie Squires (justice soubrette) and Thais Kirke (sister of Hazel) for the album.

After two weeks of On and Off at the Columbia May Irvin gave us Kate Kip, Buyer, for the first time in Chicago last night, and she had a royal welcome from an immense audience. Martinetti and Sparks help her in the fun making.

The circus season opened here at Tattersall's Saturday night, and the Ringling show fulfilled all of its promises. It is sure of two big weeks.

The stock company up at the Dearborn is presenting Sothern's old success, The Master of Woodbarrow, with clever Julia Stuart as the adventuress, and the stock company at Hopkins' has followed A Hole in the Ground with The Prodigal Daughter.

John Drew's coming engagement will be opened with The Liars, unless "Punch" Wheeler and Andy McKay succeed in obtaining an injunction.

Joe Whiting, Joe Kilgour, and Joe Keefe are all in Wilton Lackaye's company, to say nothing of Claude Gillingwater.

The Castle Square Opera company has already made a place for itself in the hearts of local music lovers and business at the Stradbaker is large. To-night Carmen follows Il Trovatore. The chorus is one of the best ever heard here.

Hennessy Leroy has two big houses to see Other People's Money up at the Great Northern yesterday.

Stock performances at popular prices appear to have caught the good people of Englewood, and for the second week at the Marlowe Manager A. Milo Bennett announces The New Magdalen.

After a very good week at the Alhambra Bert and Julie Kingsley took The New Boy over to the Academy of Music yesterday, adding the Newsboy Quartette and George Wilson, the black-face comedian, as extra attractions.

Felix Morris is here in vaudeville this week, presenting The Vagabond at the Chicago Opera House. Richards, Fringie, Busco and Holland's mokes are giving their big minstrel festival this week at the Alhambra, on the edge of "the black belt."

Under the Dome is the attraction this week over at the Bijou. It will be followed by Lost in New York, while Remember the Maine is the underline at the Academy.

Julie Walters in Side Tracked follows Camille up at the Adelphi this week.

And our friend, Richard Harding Davis, has consented to become engaged to a Chicago girl. Hitherto he has only deigned to look at the West from a car window.

Archibald Carlyle was before me in the police court the other day on a charge of disorderly conduct. As he was the first Archibald Carlyle I ever had a good chance at, I gave him the limit.

William Archer, the English critic, is to speak before the Twentieth Century Club here to-morrow night on "What Can Be Done for the Drama." We all know what has been done against it. Apropos of this, two kidnappers and the wife of a murderer are on exhibition at a local museum this week.

The strong specialty of the local manager in the small town is the letter head, and he has been responsible for many unique creations in this line. One is now before me, adorned with cuts of the manager, his property man, and his baby boy. The town is said to be on a division of a railroad, "with a payroll of \$5,000," and the names of the five owners are given. There is also room on the letter head for writing.

BOSTON.

The Museum Fire—Olga Nethersole to Play Sapho—Trelawny's Hit.

(Special to The Mirror.)

BOSTON, April 17.

Boston had a narrow escape from losing its historic playhouse, the Museum, by fire last week, but by the wonderful work of the firemen the theatre was saved from destruction, and to-night was reopened after having lost just five performances of The Christian. The flames were discovered just before 5 o'clock last Thursday morning. Three alarms were given in quick succession, and almost the entire department of the city was on hand in an incredibly short time. What caused the fire is unknown. One theory says a smoldering cigarette hastily thrown away. Another has it that defective wires were at fault. At any rate, it had been progressing for hours in the loft under the roof, and had reached the point where it would soon be beyond control. The fire was over the Tremont Street foyer, the place where the stuffed birds and beasts used to be in the days when New England deacons and deaconesses could visit the Museum and not commit the sin of the theatrogoing. The bulk of the collection had been removed to the Boston Society of Natural History when the last alteration of the building was made, and few cases remained, but all these were ruined. Such a deluge of water was poured in that the place was flooded and the flames were checked. The firemen bent all their energy to keep the fire from reaching the stage and auditorium, and in this they were successful. At one time the paint room was reached, but a plucky fight stopped it there, and the flames were extinguished after causing a loss of \$50,000. The chief loser of the company was Viola Allen, whose dressing-room, on the level of the stage, was flooded. Miss Allen's costumes were ruined, but duplicates in New York were available for to-night. As the theatre part was unhurt, it did not take much work to close off the foyer and retouch the scenery. In recognition of the splendid work of the firemen in saving the building half of the gross receipts of the performance to-night were given to the Boston Firemen's Relief Fund, for which Miss Allen had given her own check for \$50.

Trelawny of the Wells has made a success at the Hollis, and will be continued throughout the engagement of the Lyceum company. Edward Morgan, Henry Woodruff, and William Courtleigh of the men have made great hits, and Mary Manning and Elizabeth Tyree do the same for the ladies.

James A. Herne opened at the Boston to-night in Griffith Davenport, which promises to have a successful run. The production is especially welcome

as it presents Mrs. Herne, who has not played here since Margaret Fleming.

A Dangerous Maid is back at the Park, with Madge Lessing in her original character and Clissie Loftus in her imitations, but in other respects the cast has been greatly changed since the earlier engagement. The Senator is the play at the Castle Square, and in it Ida Glenn returns to the Boston stage, where she is sure of success. She was one of the favorites in the last year of the stock company at the Museum.

Jack Sheppard is the play of the week at the Bowdoin Square, and in it Eliote Ennaking makes her reappearance after the painful accident which has kept her at home for weeks.

Jean Mawson in A Daughter of Cuba is the attraction at the Grand Opera House this week, and a special matinee will be given Wednesday in honor of Patriots' Day. All the other houses in the city have their regular matinee on that afternoon.

Those two distinguished actors, "Spike" Hennessy and "Kid" McCoy, appear in The Stowaway at the Columbia this week and revive the interest in burlesque as a fine art.

This is the last week of Jefferson De Angelis at the Tremont, where Maude Hollins is dividing honors with the popular star. Both are favorites here in Boston, and their personal following has made the engagement of The Jolly Musketeer a great success.

Olga Nethersole is still confined to her rooms at the Tremont, but it is hoped that she may be able to go to Atlantic City to-morrow to rest there until she may resume her tour at Pittsburgh, April 24.

Miss Nethersole's convalescence has been extremely slow. Her brother, Louis Nethersole, has been with her, and friends in Boston have sent no end of flowers and messages of sympathy in her misfortunes. It she is able to resume her season, and that is probable, she will play the dates booked, and visit Harlem and Philadelphia later to make up for time canceled. She will then sail for Europe, and take a complete rest of three months on the east coast of England. She will not appear in London, but will return to this country in September, opening in October. The feature of her next tour will be a dramatization of Daudet's "Sapho," which is being made by Clyde Fitch, who has sailed for Paris to complete his work, which is to be submitted in June. The production will be made outside of New York.

J. H. Gilmour has severed his connection with the stock company at the Castle Square, where he has made so many conspicuous successes in the two years of its existence. At Mr. Gilmour's farewell appearance the audience remained, cheering him long time. The management refused to permit him to respond to the ovation. The audience continued the demonstration until the police were called to clear the theatre.

The Columbia is going to give Boston the experiment of a 10, 20, 30 repertoire bill, a thing never tried in this city, but one with which other cities are familiar. The Waite Comedy company has been booked for an extended engagement, beginning May 1, and there will be more frequent changes of bill than Boston is accustomed to see in one week.

Kollar's next Boston engagement will be played at the Hollis instead of at the Museum.

The Grand Opera House is going to celebrate Dewey Day.

Charles Leonard Fletcher has opened a dramatic school in this city.

J. C. McGarvey has resigned from the Frankie Carpenter company to accept a position in this city.

Boston was deserted by its Lancasters to-night, George W. Wilson is a member of the organization, and as he opened a week's engagement at Lynn to-day, they all went down in uniform to make a presentation to him.

Wilbur Bates tells me that Liebler and Co. have fixed upon the Hannah for Children of the Ghetto, and that Blanche Bates will play the part.

When Viola Allen sails for Europe in June she will be accompanied by her mother, Mrs. C. Leslie Allen. They will return early in August.

Gertrude Roosevelt, of this city, has sailed for London, to appear in Why Smith Left Home. She was accompanied by her mother.

Boston is going to have rival Musketeers next week. E. H. Sothern will be at the Hollis and Paul Gilmore at the Grand Opera House. Now, if James O'Neill could only reach here in time to play, Boston's cup of Demas happiness would be full and running over.

Giles Shine, who has become a favorite at the Castle Square, has been dangerously ill from pneumonia during the past week.

Lillian Lawrence has richly earned the week of rest that is her share at the Castle Square this week. This admirable artist does enough work to kill half a dozen ordinary actresses, and is more popular than ever.

Dan Godfrey, the English band leader, was arrested after his last concert at the Boston, but in court it was testified that he simply played according to contract and he was discharged.

Harry Edgerly has abandoned the idea of returning to the stage, and has assumed the management of the Sea Grill.

Katherine Shirley, who claims to be the daughter of the late Kate Stokes Stetson, must furnish the court with full information in regard to her birth. She has brought suit against Emma Stokes, mother of Mrs. Kate Stokes Stetson. A hearing was given on that motion Monday, and later in the week Chief Justice Mason allowed the motion. This is one of the sensational phases to the famous Stetson will case, and has excited considerable interest.

William Archer lectured on "What Can Be Done for the Theatre" before the Twentieth Century Club last week. He was introduced by Henry A. Clapp.

PHILADELPHIA.

At the Quaker City's Playhouse—Adonis to Be Revived—The Season Closing.

(Special to The Mirror.)

PHILADELPHIA, April 17.

A fair list of attractions is offered this week, but the season is too late for large returns. Two events of special interest are Adolf Von Sonnenenthal's debut as Nathan, at a single performance at the Academy of Music, and the grand opera.

On account of the continued illness of Olga Nethersole, who was announced for this week at the Rivendell Theatre, this theatre remains closed, and will reopen April 24, with Joseph Jefferson as Rip Van Winkle, for one week.

Manager William J. Gilmore this week presents Chinese life, titled The King of the Opium Ring, a big scenic production presented by a strong company. The house was crowded and the performance received with great enthusiasm. This promises to be the banner week of the season. Williams and Walker April 24.

Way Down East is at the Chestnut Street Theatre for two weeks. Phoebe Davis and Odell Williams head an excellent company.

Augustin Daly's company, headed by Virginia Earle and James Powers, are this week at the Chestnut Street Opera House in A Runaway Girl, giving a delightful performance. Annie Russell in Catherine April 24.

At the Grand Opera House Excelsior, Jr., is in its second and last week. The cast and entire production surpasses its original representation. Johnny Page as the Chief of the Vendetta is the hit of the show, while Tim Cronin, Ruth White, Bessie Fairbairn, and Bessie Bonnell also are favorites. Next week a grand revival, under the supervision of E. E. Rice, of Adonis, with Henry E. Dixey, Amelia Summerville, and other notables.

The engagement of Creston Clarke and Adelaide Prince at the Park Theatre is a genuine success. This week The Ragged Cavalier had its first representation in this city and was well received by a large audience this evening. For the fourth and last week, A Son of France.

At the Walnut Street Theatre The Turtle opened to a large house to-night for one week. The company is thoroughly competent. The Telephone Girl April 24. Mile. Fill May 8.

The stock company at the Girard Avenue Theatre appears this week in a grand production of The Girl I Left Behind Me, with every member of the organization in the cast. The house was crowded to-night. Next week, The Silver King.

Forepaugh's Theatre offers this week a pretentious production of The Vendetta, with George Leacock and Carrie Radcliffe in the leading roles, well supported by the best of the stock company. Business continues large, the daily matinees being a special feature. A Modern Match, by Clyde Fitch, April 24, this being the first stock presentation of any of Mr. Fitch's plays.

Al. W. Martin's big production of Uncle Tom's Cabin opened to-night at the People's Theatre, and

to judge by the excitement attending their street parade, one would imagine a big circus had struck the town. Milt G. Barlow, the Pickaninny Band, the Creole Ladies' Band, and a large company are the features. The house was packed to-night. J. K. Emmet and Lottie Gilson April 24. The season will close here May 6.

What Happened to Jones is the card at the National Theatre. Next week, Von Yonson.

Mr. and Mrs. Augustin Neuville, supported by the stock company of the Standard Theatre, are giving a good performance of The Boy Tramp this week. Between acts specialties are introduced.

The present bill of Dumont's Minstrels, with their amusing burlesques, having proved so attractive, the Eleventh Street Opera House continues with unchanged programme.

Adolf Von Sonnenenthal will appear at the Academy of Music to-morrow evening in Nathan der Weise, supported by the Irving Place Theatre company. There has been a good advance sale, this being his first and only appearance in the Quaker City.

At the Academy of Music: Rafael Joseffy, in piano recitals, April 19; Tristan and Isolde, by Grand Opera company, April 20; Sousa's Band April 21. S. FERNBERGER.

BALTIMORE.

James O'Neill at Ford's—New Faces at the Lyceum—Gossip.

(Special to The Mirror.)

BALTIMORE, April 17.

James O'Neill opened to a splendid house this evening at Ford's, where he appeared in Sydney Grundy's The Musketeers. The play is intensely dramatic, and his work merited the appreciation that it received. The company surrounding the star is an excellent one, and includes Francis Carlyle, S. Miller Kent, Edmund Collier, Andrew Robb, a Jacques Kruger, Henry Hermann, Hallett Thompson, Edmund Broese, Frank J. Keenan, Blanche Bates, Nora O'Brien, Roselle Knott, and Adelaide Mould. The scenery and costumes are all that could be desired.

The attraction this week at the Academy of Music is At the White Horse Tavern. Next week the Academy will close for the season with The Sign of the Cross.

Aristocracy is the bill at the Lyceum Theatre this week. In the cast are the following new members of Manager Albough's Stock company: Lotta Linthicum, A. S. Lipman, Charles B. Welles, W. A. Whitaker, and George D. Parker. The play was well presented and the newcomers kindly received. Next week A Gilded Fool.

The Prodigal Daughter is presented on a lavish scale at the Holliday Street Theatre, and opened a big house. Clever work is done by Edwin Mordant, Harry Bague, and Jane Courthope. Uncle Tom's Cabin will follow.

The annual Elks Benefit took place this afternoon and evening at the Auditorium Music Hall. Both performances were given to large audiences, which insures a substantial addition to the fund of the lodge.

Joseffy will give a recital at Ford's Grand Opera House on next Friday afternoon.

Sousa's Band will give a concert at the Music Hall on next Thursday evening.

Joanne Kennark left the Lyceum Theatre Stock company at the close of last week. After resting for a few days she will join the Woodward Stock company, Kansas City. Miss Kennark takes with her the regrets of a large circle of friends and admirers. John Flood and Percy Winter also resigned from the Lyceum company. They will both rest for a while.

Nora O'Brien, who appears as Constance in The Musketeers, is a talented Baltimore girl.

HAROLD BUTLERIDGE.

ST. LOUIS.

The Century Closes—At Other Theatres—Plans for Next Season.

(Special to The Mirror.)

ST. LOUIS, April 17.

Francis Wilson opened to-night at the Olympic in The Little Corporal.

With last Saturday night's performance of Catherine the present season of the Century Theatre closed. While the date is rather early the near approach of warm weather caused Manager Short to close it. There may be one or two attractions before regular time for closing next month, but there is nothing booked.

Yesterday the bill at the Grand Opera House was Carmen, and two large audiences saw an excellent production by the stock company. Minnie Seligman played the part of Carmen and did it in a most creditable manner.

Lawrence Hanley made an emphatic hit yesterday in A Parisian Romance, the week's bill at the Imperial. The other members of the company also gave painstaking performances. The audiences were large.

Darkest Russia opened at Havlin's to good business. It is played by an exceptionally strong company.

The Columbia's programme this week includes Al. Leech and the Three Rosebuds, Edith Craske, Joe Flynn, the Hulines, the Winslow Sisters, Dave Meier, Marsh and Sargella, and the Columbia Comedy company in Turned Up. Business good.

Jermon's Black Crook Extravaganza company is the attraction at the Standard this week. They drew good houses yesterday.

It has been decided by the Tri-State Amusement Company, of the Grand Opera House, and Havlin, Gumpertz and Junopolo, of the Imperial, that next season the Imperial will become a combination house, leaving the stock company field to the Grand Opera House. Twenty-four attractions are already booked for next season. The plans for the Grand have not been perfected yet, a good stock company, however, will be organized.

Mile. Neletti, an opera singer, was thrown from a carriage here last week and injured badly. A concert at which she was to have appeared next Wednesday night has been postponed in consequence.

Leo Reichenbach, advertising representative of the Standard, will have a benefit next Wednesday. Clay Lambert of Singing Brothers' Circus, is in the city and is making arrangements for the coming of the circus May 8 for a week's engagement.

W. C. HOWLAND.

WASHINGTON.

Frawley Stock Company a Winner—Other Attractions—The Elks Benefit.

(Special to The Mirror.)

WASHINGTON, April 17.

The third week of the Frawley Stock company's season at the Columbia was ushered in to-night with Alabama, given with a completeness that elicited the strong admiration of an audience that filled the theatre. The play was presented with special scenery, and was produced under the capital stage direction of Fred Williams. The company was judiciously cast, and again appears to most excellent advantage. Harry Corson Clarke, who in The Charity Ball last week made a tremendous hit as Judge Peter Gurney Knox, scored a like success as Squire Tucker. He has become quickly and deservedly a pronounced favorite. Burr McIntosh made his reappearance as Colonel Moberly, portraying that character in a masterly manner. Stern old Colonel Preston was in the hands of a new member of the company, Charles W. King, who filled the bill to a nicety. Selene Johnson was admirable as Mrs. Page, and Mary Van Buren played Mrs. Stockton with grace and dignity. Georgia Welles Cary Preston was a charming impersonation of that actress, as Captain Davenport, and Geoffrey Stein, as Raymond Page, gave excellent performances. Alfred Hickman's Lathrop Page was praiseworthy, and the impersonation of Deaturer Frank Gaston, Mr. Armstrong by Frank Mathien, and Atlanta Moberly by Corinne Parker were notably good. Last week's business was big. Managers Frawley and Luckett and Dwyer's coupon contest for a trip to London and Paris and return with a week's stay at each city, to be given to the person holding the most orchestra coupons by June 1 proved a ten strike, and Treasurer Stein, in the box office, is busy.

Black Patti's Troubadours opened to a crowded

A TALENTED AND VERSATILE ACTRESS.



LIZZIE MORGAN.

Lizzie Morgan's term with the Castle Square Theatre Stock company in Boston has been a long series of unusual and distinguished successes that have stamped her as an actress of unusual talent and versatility. Born in Sydney, Australia, Miss Morgan's debut was made at the Victoria Theatre in that city, where she soon engaged with the company at the Prince of Wales Theatre. Her first appearances were made with Madame Celeste in Like and Unlike and The House on the Bridge. Later she played in association with Walter Montgomery, Charles Mathews, Fanny Cathcart, the Leopolds, Anna Bishop, and Mr. and Mrs. William Hoskins. Miss Morgan's first visit to America was spent in playing for two years in British Columbia, Oregon, and Washington. Then followed long engagements in stock at Auckland, Wellington, Dunedin, and Christchurch, New Zealand, among the visiting stars being Mrs. Scott-Siddons, Charles Wheatland, Horace Lingard and Alice Dunning Lingard, and J. K. Emmet. After playing again in Australia at New Castle and Sydney, Miss Morgan returned to America and opened at the San Francisco Alcazar with Jeffries Lewis and George Osborne. She then toured for two seasons in one of W. A. Brady's companies, scored a hit as the schoolmistress in The Strange Adventures of Miss Brown and another in Lady Gladys with Minnie Seligman at the Madison Square Theatre in this city.

On May 3, 1897, Miss Morgan appeared for the first time in Boston, with the Castle Square Theatre Stock company, as Mrs. S. Bellamy Ives in The Wife. At this theatre she has played almost continuously ever since, winning many laurels, scoring success after success, and making herself a firm public favorite. Her Mother Robinson in The Great Diamond Robbery, Corney in East Lynne, the blind mother in The Charity Ball, and the negro wench in A Southern Romance have been a quartette of most notable impersonations, the excellence of each qualifying her as a character actress of remarkable skill, power and versatility. Miss Morgan looks forward with pleasurable anticipation to the series of Shakespearean revivals promised at the Castle Square, as it was in the impersonation of classical roles that her greatest successes in her native land were achieved.

house at the Academy of Music. The medley of burlesque, comedy, vaudeville, and opera that constitutes the programme was bright and interesting. The singing of Madame Sissieretta Jones (Black Patti) received strong applause. A daughter of Cuba will follow.

Her Atonement is the current week's attraction at the New National Theatre. Alice Nielsen in The Fortune Teller comes next, and on April 29 Rafael Joseffy will give a recital.

The Lafayette Square is again dark, and it may be said that the season at this house is practically closed. Negotiations for a summer season of opera by the Castle Square company are in progress. Sousa's Band will appear April 24 for an afternoon concert, and Treasurer George Rawlings will present Gertrude Farrar under society patronage April 26 in a song recital, assisted by Newell W. Mansfield, pianist, and Professor Anton Gietzner, accompanist.

The Comtesse de Kermen lectured at the Columbia Theatre Friday afternoon on various celebrated actors, and also gave a sketch of Edmond Rostand, author of Cyrano de Bergerac, and a comparison of the play as done in America by Richard Mansfield and in France by M. Coquelin. A large and interested audience was present.

The Elks Committee offer the following programme for their seventeenth annual benefit to-morrow afternoon at the Grand Opera House: The United States Marine Band, under the direction of Professor Sauttleman; Minnie Dupree, in Dangerfield 35; Burr McIntosh, Hilda Thomas and Frank Barry, in Miss Abigail; Constance M. Hurworth, Mr. and Mrs. Stuart Barron, Florence Henri King, Corinne Parker, Adolpha Adams, Sisters Millar, Fish and Quizz, Alfred Hickman, Neddie McNulty, Goldsmith Sisters, De Witt and Tourjee, Geoffrey Stein, Carmenceli and Lucille Welby, Pearl Keyes and Nellis Marguerite and Princess Louise Kerlin, Flora Parker, Whitelaw and Stewart, and A. C. Lawrence.

The Liebler company is advertising James O'Neill in The Musketeers in Washington for the engagement this week in Baltimore, running theatre trains. Burr McIntosh will by request repeat his talk on The Little I Saw in Cuba, that last week so interested the inmates of the Soldiers' Home and a big gathering of army and navy officials at the Columbia Theatre next Friday afternoon.

JOHN T. WARDE.

CINCINNATI.

The Passing Season—The Week's Attractions—Notes.

(Special to The Mirror.)

CINCINNATI, April 17.

The Hermanns are at the Grand, where they began a week's engagement to-night before a large house. Underlined is James O'Neill in The Musketeers.

The Dancing Girl was put on at the Pike Sunday afternoon and evening by the Neill Stock company and it scored a spontaneous hit. It is a play that demands serious work and good settings, and in neither of these was it at all lacking.

Matt Barry's colored combination, The Countown Four Hundred, opened at Heuck's yesterday. The people have been here for several days engaged in active rehearsal. There are the usual number of specialties, contributed by Tom Brown and Mamie Alexander, the Blackstone Quartette, the Mitchells, the Humphreys, Foreman and Grace, and Julia Roane.

The Walnut is closed this week and unless some new plans are developed probably will not reopen this season.

The Fountain Square will close May 14 and the Pike will soon do likewise, so that the theatrical season is very much on the wane here.

Denis O'Sullivan, who has been singing the role of the Marquis in The Little Corporal, was indisposed for several nights during the engagement at the Grand last week, and his place was most acceptably filled by Charles Bowers.

WILLIAM SAMPTON.

LESTER LONERGAN AS ORLANDO.



The picture above represents Lester Lonergan as Orlando, one of his most successful characterizations in the Modjeska repertoire. The pose and expression are of the character truly typifying this young actor's method, and his grasp of the souls of things, of the idealism so essential to success in the higher walks of the drama. It is hard to imagine the boyish figure above transformed into the sturdy Macduff, and yet Mr. Lonergan's unanimous press praise soon convinces. He runs the gamut from Armand in Camille to Macduff with equally merited success, and such a young actor is sure to become a prominent figure on the stage of our country.

ABOUT THE NEW EMPIRE IN PROVIDENCE.

Ground has been broken for the new Empire Theatre in Providence, R. I., which is to be conducted by A. A. Spitz and Max Nathanson. The structure, which will be essentially up-to-date, will involve an outlay of more than \$150,000. The plans of the builders comprehend its completion before September next, and the opening will occur on Sept. 4.

The house will have a capacity of 1,800, the stage will be the largest in New England, with the exception of the Boston Theatre, and the scale of prices will range from 15 cents to \$1.50. Both first-class and popular price attractions will be booked.

Time is now being filled by Mr. Spitz, who is the president of the New England Amusement Company and manager of the Olympic Theatre, in Providence.

SUDDEN CLOSING OF THE FIFTH AVENUE.

Claude Brooke, stage-manager for Charles Coghlan, appeared before the curtain at the Fifth Avenue Theatre at 8.30 last night and announced that Mr. Coghlan had refused to go on. The audience, which was a goodly one, was dismissed and the money refunded at the box-office. To a MIRROR representative Manager Edwin Knowles said:

"The trouble was due to a controversy between Manager J. A. Reed and Mr. Coghlan regarding money matters. Mr. Reed claimed to have advanced considerable sums to his star, and did not feel inclined to increase the amount. Mr. Coghlan requested further advances which Mr. Reed refused to grant. Mr. Coghlan accordingly declined to go on."

The theatre will remain dark until the advent of De Wolf Hopper.

MUSICAL NOTES.

Lilli Lehman gave her last song recital of the season in Carnegie Hall on April 10. After the recital Walter Damrosch presented to Madame Lehman a diamond heart in a horseshoe, a token of the esteem of her many friends in this city.

The Amherst College Glee, Banjo and Mandolin clubs gave an enjoyable concert at Carnegie Hall last Tuesday.

The National Conservatory of Music Orchestra, Gustav Hinrichs, conductor, played excellently last Tuesday in the Madison Square Garden Concert Hall, with Clementine de Vere and Wilford Waters as soloists.

At a meeting of the stockholders of the Maurice Grau Opera Company, held last Tuesday at the Metropolitan Opera House, a dividend of 35 per cent was declared on the \$125,000 common stock.

Lucille Saunders will give a musicale this (Tuesday) evening, at 175 West Fifty-eighth street. Miss Saunders will be assisted by Ben Davies, Tom Karl, Florence E. Gale, Elise Falconer, May Isabel Fisk, and Albert McGuckin.

The Amicilia Orchestra gave a successful concert at Chickering Hall last Friday evening, with solos by Elizabeth Northrup.

Antonia Savage Sawyer, assisted by Ellsworth Giles and Sumner Salter, gave an enjoyable musicale at the Astoria last Friday evening.

Madame Schiller, the pianiste, will give her second recital at Mendelssohn Hall on Thursday afternoon, April 20. Her most important number will be the "Sonata Appassionata" of Beethoven. She will be assisted by a strong octette from the Philharmonic Orchestra.

Teresa Carreno gave an interesting recital last Saturday at Chickering Hall.

The annual concert of Madame Eugenie Papenhelm's pupils will occur on April 25, at Chickering Hall.

Emma Nevada was hissed recently at Seville, being the first American artist to venture into Spain since the late unpleasantness. The Queen Regent gave Madame Nevada some diamonds and sapphires by way of smoothing over the matter.

A "farewell" performance of grand opera will be given on April 21 at the Metropolitan Opera House as a testimonial to Maurice Grau.

The Rubinstein Club gave an interesting concert at the Astoria last Thursday, with Hans Kronold, Eva Gardner Coleman, and the Apollo Club Quartette as features.

AN ALL-STAR PRODUCTION.

A dispatch to THE MIRROR from Boston last night stated that negotiations are pending for an all-star production of *Erminie*, with Pauline Hall, Lulu Glaser, Francis Wilson, and De Wolf Hopper heading the cast.

MANUSCRIPT SOCIETY'S CONCERT.

The second public concert this season of the Manuscript Society was given before a very large and distinguished audience at Chickering Hall on last Tuesday evening. The work done by this organization in bringing forward the compositions of native musicians cannot be too highly commended and certainly the interest displayed by the general public in these concerts speaks well for the increasing appreciation by Americans of American music.

The programme on Tuesday night consisted of an instrumental quartette by Carl C. Mueller, played by the Kaltenborn Quartette; a descriptive dramatic ballad, entitled "The Hostess Daughter," composed by Edward Baxter Felton and sung by Theodore Van Vorx; three piano solos, composed and played by Adele Lewing; three songs by Edna Rosalind Park, sung by Gwylm Miles, and an instrumental quintette by Giuseppe Martucci, the Italian composer, who is an honorary member of the society. This final number was played by Adele Lewing and the Kaltenborn Quartette.

The Tocatta, for organ, by Homer N. Bartlett, which was to have been played by Dr. Gerrit Smith as an opening number, was necessarily omitted, as the pipe organ of the hall was not in repair.

THE STANHOPE-WHEATCROFT SCHOOL.

On Thursday afternoon the students of the Stanhope-Wheatcroft School will give their third and last matinee of the season. Five new one-act dramas will be presented and a scene from *Richieu*. These performances always attract the attention of theatrical managers, who make it a point to be present in the hope of finding new material in a profession where fresh blood is always welcome. Not only the players themselves make their first appearance on these occasions, but plays as well. For Mrs. Wheatcroft presents new and original dramas, and many a promising playwright has here first found his opportunity. This performance marks the close of the Winter classes, and it is gratifying, both to Mrs. Wheatcroft and her patrons, that so many of the class about to graduate have already secured desirable engagements, no less than a dozen of these bright young people having signed with prominent managers during the past fortnight. Pupils are now being entered for the Summer class, which will open on May 1.

PALOMA SCHRANN'S RECITAL.

On Tuesday afternoon, April 11, Paloma Schramm, child pianist, made her first appearance before a New York audience at Mendelssohn Hall. The little girl, who is but ten years old, has already acquired the mannerisms of the concert musician, and this detracts somewhat from enjoyment of her really remarkable playing. The programme included selections from the works of Mozart, Bach, Paderewski, Rubinstein, Leschetizky, Chopin, and Schumann, besides a half dozen numbers of Paloma's own composition. She interpreted the well-known selections with considerable feeling and wonderful technical skill—taking into account always her extreme youth and inexperience. Her own compositions are certainly remarkable, although they possess little value except as examples of precocious talent. The hall was well filled by an audience that warmly applauded the efforts of the diminutive musician.

A WOMAN MANAGER.

The Howard Opera House, Burlington, Vt., formerly managed by W. K. Walker, now deceased, has been re-leased to Mrs. W. K. Walker, who will assume the management on May 1. Mrs. Walker's experience in connection with the business for several years proves her fully capable of continuing it. The house will be thoroughly equipped with all modern improvements, and one of the leading features at its opening on May 1 under the new management will be a display of 200 colored electric lights at the entrance.

SAID TO THE MIRROR.

Mrs. J. D. HOPKINS: "In THE MIRROR issued April 8, under the head of 'St. Louis,' was an item to the effect that Manager Sam Gumpertz was in Cincinnati looking after the interests of Melville and Stetson, who had returned to the vaudeville stage, and are known in private life as Mrs. Sam Gumpertz and Mrs. J. D. Hopkins. This statement is incorrect. I am Mrs. J. D. Hopkins, and reside with my two daughters at 3535 Indiana Avenue, Chicago. Miss Melville is not Mrs. J. D. Hopkins and has no right to assume the name."

CREGAN AND MOSTOW: "We wish to deny the statements made to THE MIRROR some time ago by J. J. Sheridan, accusing us of piracy and an assault upon him."

FLORENCE E. EVANS: "Your Yonkers correspondent says that during the performance of Natural Gas there a laughable specialty was introduced by Amy Ames. Miss Ames has not been with Natural Gas since Christmas week, and the laughable specialty referred to was mine."

WILSON AND RHODES: "Referring to Mr. Paulcraft's statement that he had full control of Kelly's Kids, let us say that we launched this comedy five weeks ago and intend to remain out until June. It is a big success, and we claim the rights, as we were first in the field. Our time for next season is booked solid in larger cities, and we shall protect our property."

OBITUARY.

William S. Pearson, a pioneer overland stage driver, who of recent years had been a doorman at the Baldwin Theatre, San Francisco, Cal., died in that city on April 15, aged seventy-seven years.

Omene, the Oriental dancer, died of cancer at Montreal, on April 6. She made her first appearance here as an assistant to Yank Hoe, a magician, and later appeared at the Eden Musee and other houses throughout the country. A daughter survives her.

Joseph Downs, who had been a member of the Hyde Specialty company, died in Baltimore, on April 7. His remains were brought to his home at Pottsville, Pa., and interred in St. Patrick's R. C. Cemetery on April 11. Floral tributes were sent from the Forepaugh company and from Mrs. John E. Forepaugh, of Philadelphia.

James Curran, a well-known Irish comedian and vaudeville performer, died at St. Louis, Mo., on Sunday, April 9. At the time of his death he was a member of The Merry Maidens Burlesque company. The remains were taken to his late home in Brooklyn, where, on Friday, the funeral services were held. The interment was made in Holy Cross Cemetery, Flatbush.

Thomas F. Kelly, manager and proprietor of the National Theatre, Philadelphia, died in that city, April 16, of rheumatism of the heart, from which he had been suffering for some time. Mr. Kelly was born in Ireland in 1846. His theatrical career began in 1879, when he undertook the management of the National Theatre for its owner. A few years afterward he purchased the property and continued to manage that house successfully until his death. In 1888 he leased the Grand Opera House, Philadelphia, and operated it for several seasons. He was also the owner of the Forepaugh's Theatre property, which he leased to Mrs. John Forepaugh, and was a partner in the American Bill Posting Company. For one season he put on the road a comedy company, headed by the late Harry G. Richmond. Mr. Kelly was a man of keen intelligence and business ability, and had many warm friends in the profession. His funeral will take place in Philadelphia to-morrow (Wednesday) evening, and the interment will be at Wyndmore, Pa. Mr. Kelly's son, Joseph M. Kelly, who has been for some time the business-manager of the National, will succeed his father as manager.

Susie Forrester, one of the Casino's big hits.

PROFESSIONAL DOINGS.



W. S. Hart, who is the Romeo of Julia Arthur's production of *Romeo and Juliet*, made in Chicago last week, scored notably in the character. Amy Leslie, in her criticism of the performance, says: "Mr. W. S. Hart played Romeo from a purely romantic standpoint of youth and fiery impetuosity. He did not grow old in the night of agonies thrust upon him, but was a boy through it all, quite to the very end. His Romeo is not matured by tragic sufferings. Some moments of Mr. Hart's Romeo were most real, and all of it was sympathetic and graceful."

Edwin Mordant has gone to Baltimore to join The Prodigal Daughter company.

Harry Corson Clarke made his customary hit as Judge Knox in The Charity Ball last week in Washington, D. C., where the play was revived by the Frawley company. Every newspaper in the city praised Mr. Clarke's performance, and the audience greeted him with enthusiasm.

William Friend opened last Monday at the Casino in In Gay Paree, playing the character comedy part of Colonel Ravigot. This is quite a departure from Mr. Friend's former line of work, as he is establishing a reputation as an eccentric light comedian.

Taylor Granville filled a three weeks' engagement with Della Fox, playing Herr Einsang in The Little Host and giving the best of satisfaction.

A. H. Canby will arrive from Europe to-morrow (Wednesday) on the steamer *Cymric*.

Blaney and Vance have leased the new Waldmann Theatre, at Newark, N. J., for a term of years. Their plans for the management and policy of the house are being rapidly perfected and will soon be made public.

Robert H. Craft was arrested last week in Brooklyn on complaint of Henry E. Dixey. For a long time Craft had annoyed the actor by representing himself as Mr. Dixey and by signing the latter's name to certain papers, not to mention getting himself engaged to be married to a girl who believed him to be Mr. Dixey.

The production of W. de Wagstaffe's *Alice in Wonderland* closed at Carnegie Lyceum on Saturday. Salaries, it is said, were not forthcoming.

Sheridan Block has gone to Montreal on short notice to play the lead in *Lady Windemere's Fan* three nights this week.

James K. Hackett in Rupert of Hentzau has made a big success at the Lyceum. On Saturday night last the theatre was packed and the record of admissions to standing-room was shattered.

Henry Greenwall submitted to an operation at the Tours Infirmary, in New Orleans, a month ago. It was eminently successful, and although Mr. Greenwall has not yet been able to leave the hospital, he is progressing favorably and has received some of his intimate friends.

Colonel John D. Hopkins, who has a three years' contract with the owners of the Lyceum Theatre, Memphis, has secured control also of the Grand Opera House in that city. The new lease was signed a short time ago. Colonel Hopkins has made a popular success of the Lyceum. He will continue one theatre as a stock house, while the other will be devoted to combinations.

There is an exciting election contest afoot in the Professional Woman's League.

According to cable dispatches Sir Henry Irving's production of *Robespierre* scored a great hit at the Lyceum, London. Sir Henry's work in the title part created a sensation, and the play is declared to be Sardou's masterpiece of stagecraft.

Robert F. Cotton is reported to be seriously ill at New Rochelle.

The principal roles in *An Arabian Girl*, to be produced at the Herald Square Theatre next week, will be taken by Dorothy Morton, Clara Lane, Blanche Chapman, Frankie Raymond, Maud Gilbert, Virginia Barnes, Helene Tiesart, Edwin Foy, J. K. Murray, John C. Slavin, and Ali and Beni.

The Highwayman opened a supplementary season, under the management of Steve T. King, at Meriden, Conn., last evening. Maud Williams has the role of Constance, formerly sung by Camille D'Arville.

The J. Aldrich Libbey Opera company, including Mr. Libbey, Kate Trayer, and others of prominence, will be put on the road in a few weeks, under direction of Falk and Reich, and management of Max Rosenberg.

Jack Palmer, who has starred successfully as Myles McCarthy in *True Irish Love*, will soon produce a new play, *Three Leaves of Shamrock*. Mr. Palmer has legally adopted the name Myles McCarthy, by which he will be known hereafter on the stage and off.

Magda Henry assumed the role of the Duchess in *Alice in Wonderland* at Carnegie Lyceum last Thursday, at an hour's notice, and gave an excellent performance.

Mary Rankson has been seriously ill with neuralgia and nervous prostration at Brownsburg, Ind. She expects, however, to go to Marion, Ind., this week and soon to proceed

to the Pacific coast, where she will remain for a year to recuperate.

Marie Murphy played a successful special engagement with Creston Clarke in Philadelphia last week, returning to this city on Sunday.

Laura Ahmosino has resigned the part offered her in the forthcoming revival of *Beside the Bonnie Brier Bush*.

Joseph M. Bowman (George C. MacLean), late of the Irene Taylor company, and Amelia F. Kister were married on April 11, at Plainfield, N. J.

Thomas Ince has scored a hit as the news paper correspondent in *The Call of '98*.

One hundred inmates of the New York Home for the Destitute Blind attended the performance of *The Old Homestead* at the Academy of Music last Wednesday and enjoyed it all quite as well as do those with eyes to see.

M. Witmark and Sons have signed contracts with Victor Herbert, Fred Ranken, and Kirke La Shelle to publish their new comic opera, *The Ameer*, which was written for Frank Daniels. The *Ameer* will be put on for a New York run early next Winter.

MATTERS OF FACT.

Gus P. Thomas, whose singing as well as his acting was one of the features in *A Stranger in New York* (No. 2), closed his season with that company at the Star Theatre last Saturday night. Mr. Thomas is unsigned for next season.

Vaudeville acts are wanted at the New White Elephant Theatre, Niagara Falls, N. Y., where W. R. Leary is manager.

Keith's new theatre, at Providence, R. I., will be devoted to first-class combinations next season. Manager E. F. Albee, who is now booking the time, has still a number of weeks unfilled.

The Sisters Coulson who do a novel act of equilibrium and dancing will again be a feature in the Byrne Brothers' production, *Eight Belles*, next season. During the Summer they will all the time at the principal vaudeville theatres.

Kate Sanger, playing in *Mile. Fif*, is open to offers for Summer stock work. She may be addressed in care of this office.

John Creahan's book, "Laura Keane's Biography," which is of intrinsic value to all students of the stage, is having an excellent sale. Rodgers Publishing House, Philadelphia, are the publishers of this work.

Smokers will find a palatable smoke in Nestor Cigarettes, the best of Turkish tobacco being used in the manufacture of this dainty little roll.

The annual Massillon (Ohio) Street Fair will take place Sept. 4 and week. H. F. Pocock, secretary of the Amusement Committee, is securing suitable attractions for the occasion. Novelties of all descriptions are sought.

A violoncello player, who can play slide or valve trombone is wanted immediately by Manager D. S. Vernon, for W. H. West's big minstrel organization.

The regular meeting of the Actors' Society for the nomination of directors, is to be held at the Berkeley Lyceum, this city, on Tuesday, May 16.

J. E. Gardner, and Kitty Gilmore, who have acquired distinction in their bright singing and comedy sketch, will consider offers from the best companies only for next season. Their act has been a big "go" in the vaudeville theatres.

Walter D. Greene is winning favor in the leading heavy roles with the Woodstock company at the Auditorium, Kansas City, Mo. His performance in *The Fatal Card* was particularly praiseworthy.

Short sketches for vaudeville for two or more characters can be secured of "F. S." care this office.

Digby Bell's season having come to an end, Edward McWade, whose jokes in Joe Hurst, Gentleman, shared the honors with the star, is now open to offers for the rest of this and the forthcoming season.

Alfred Klein, the diminutive comedian, who for many seasons has acted as an excellent foil to the elongated De Wolf Hopper, terminates his engagement with that star May 1. Mr. Klein is an unctuous comedian of original methods.

So successful has been the stock season at the Castle Square Theatre, Boston, that Manager J. H. Emery has concluded not to close the house during the hot spell, but will continue during the Summer. He wants a comedian of established reputation for that period.

Pearl Evelynne will be disengaged at the termination of Mile. Fif's season. She invites offers, and may be addressed in care of this office.

It was erroneously stated that O. S. Hathaway was to assume the management of the theatre at Matteawan, N. Y. He succeeds Lea and Hathaway as the sole manager of the Casino Theatre at Middletown, N. Y.

Ada Armstrong, who has been playing Don Juan in 1492, resigned from that organization at Cincinnati, April 8. She is now disengaged.

Lena Merville, who scored as Hattie in *A Stranger in New York*, closed with the company April 8, and is now at her home in Yonkers, New York.

The Fifth Avenue Opera House, Arkansas City, Kan., was recently purchased by Frank G. Danielson, of Chicago, who has had the house entirely remodeled. Amos Gipson, mine host of the new Gladstone Hotel, that city, will look after the interests of the Opera House, continuing in his present capacity at the hotel.

Richard H. Welch has been successful as Lord Green Goods in *A Hired Girl*, his specialties going big, and being one of the hits of the show. He has also had good stock experience, giving creditable performances in the principal comedy roles in *My Partner, Silver King*, *The Two Orphans*, *Alabama*, etc. Mr. Welch has not signed for the Summer or next season.

Rose Beckett, the talented maitresse de ballet, has removed her studio and is now located at 210 West Forty-second Street.

Casino audience scream at Cawthorn and Forrester.

Married.

BOWMAN—KISTER.—Joseph M. Bowman (George C. MacLean) and Amelia F. Kister, at Plainfield, N. J., on April 11.

COULSON—CLIFFORD.—T. D. Coulson and Lizzie Clifford, at Albany, N. Y., on April 12.

LESTER—JERMON.—At Philadelphia, Pa., on April 16, Harry H. Lester and Ida Jermon.

Died.

BENEDICT.—John R. Benedict, in Brooklyn, N. Y., on April 11, of nervous prostration, aged 78 years.

CURRAN.—James Curran, at St. Louis, Mo., April 9, aged 35.

DOWNS.—At Baltimore, Md., on April 7, 1899, Joseph Downs, of Pottsville, Pa.

KELLY.—Thomas F. Kelly, at Philadelphia, Pa., April 16, aged 53 years, of rheumatism of the heart.

OMENE.—At Montreal, on April 6, of cancer, Omene.

RUSSETTO.—George Russetto, in New York City, on April 12, aged 46 years.

RYER.—Benjamin Ryer, in Brooklyn, N. Y., on April 12, aged 30 years.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - - APRIL 22, 1899.

Largest Dramatic Circulation in the World.

THE VALUE OF DISTINCTNESS.

A LOVER of the theatre in a Western city, in a letter to a friend who follows the theatre in this city, the other day complained of a fault of one of the best companies sent out of New York this season. That fault is so common among actors that it should be noted for amendment.

"I went to see this company," the letter ran, "and was disgusted, as I could not hear one-quarter of what was said. They were, with one exception, what you used to call 'too confidential.' It was all very exasperating to me, and to everybody else I've heard of that was there." With a thought of the frequency of indistinctness on the metropolitan stage, it is safe to say that the writer of this letter has no auricular defect, and that in this case the fault was the actors'.

There is no element of the art of acting more essential than audibility. The actor who is perfectly audible in all the stages of a play—whose words may be heard as distinctly in quiet scenes without losing the effect of quietude as in scenes of force and passion, where too often incoherent violence has only the effect of "inexplicable dumb-show and noise"—has achieved so much that inefficiency in other things may almost be overlooked, provided the actor in his reading "o'erstep not the modesty of nature." For the matter of the play—the story of the play developed in its lines—is more important to an audience than the manners of it: the things that simply ornament. It is not too much to say that the actor that is always audible under these conditions is a good actor. Great actors always are audible.

THERE was great newspaper excitement last week over an alleged attempt at the Thorneycroft boat yard, at Chiswick, England, to photograph the lines of the American Cup challenger *Shamrock*, and two persons with a camera were arrested. "Plans" found upon them were thought to be proof positive of a fell attempt to steal the secret of construction of the new yacht, and an international sporting misunderstanding was imminent. It was finally found that the persons arrested were not unprincipled spies upon *Shamrock* secrets, but two actors, who also were kodak fiends, out in a boat for pleasure, and the plans found upon them were drawings for a new ballet scene. Jealousy in guarding the construction of the boat that the English hope will retrieve repeated failures to defeat American yachts is natural, and the rough plans of a ballet scene—or any other scene—are no doubt enough like the outlines of the modern marine racing machine to mislead persons as clever as policemen generally are.

THERE is nothing new behind the footlights. The English essayists of last century satirized the sensational features of the theatre in their time. It was the same

generations before them. A Boston historical society finds that in celebration of the victory of 1812 the Boston Theatre advertised on Oct. 12 of that year: "Allegorical entertainments in one act. The Genius of America. Last scene representing a marine palace dedicated to the Naval Heroes. The whole of the back stage under real water. On the water Decatur's frigate *United States* with the *Macedonian* in tow. To conclude with a grand display of fireworks and a cascade of real water."

A FACTOR IN EDUCATION.

A GROWING and a significant feature of educational life is amateur theatricals. It is exceptional nowadays to find a college that has no society of amateurs organized to produce plays, with more or less of the care and attention that mark professional productions. In several educational institutions the dramatic work is a part of the disciplinary and instructive system—as witness the Greek and other classic revivals at Harvard, Vassar and various lesser institutions—although many of the productions by college students are in the nature of modern comedy or burlesque. But whatever their character, these efforts have come to be a part of college life, and no doubt they add a zest to the more exacting and prosaic details of study by stimulating the imaginations of students and inspiring in them a competitive pride.

Perhaps the most remarkable thing about amateur theatricals in colleges is the part they play in those institutions devoted to the education of young women. As an observer recently noted, the drama in these institutions formerly was some unambitious little play undertaken and presented in the gymnasium or the college parlor without special drill or preparation on the part of the performers; whereas now SHAKESPEARE and other great authors are boldly essayed in regular theatres that in many cases belong to the colleges. And these productions usually are worthy ones, all details being worked out as carefully as details are in productions under the best professional auspices. One of the leaders in college theatricals, Smith's College—a woman's college—is worthy of attention in this respect. Its seniors annually in June give a finished and scholarly performance of some dignified play. One of the best productions by students of this institution was that of *A Midsummer Night's Dream* some years ago. The degree of attention bestowed upon a production at Smith's College may be appreciated from the fact that sometimes as many as twenty students may train for a single character, a committee passing upon their respective merits, and the final selection of an actor being made by a professional coach who superintends the event.

All this contrasts sharply with the intolerance of the theatre that but a comparatively short time ago characterized most institutions of learning—an intolerance but little removed from that voiced by the church. Something more than a token of that intolerance is even shown to-day by the Women's College of Baltimore, which paradoxically permits the young women in its charge to engage in amateur theatricals among themselves, and for the pleasure of their mentors and friends, yet on a general principle that proves the survival there of an ultra-conservatism forbids its young women to dance, play cards or attend the public theatre. With a recognition of the values and influence of the theatre in education and upon life embodied in the employment of its methods and machinery by the colleges, however, isolated cases that display the ancient spirit of opposition can have little effect against it. The chief hope and wish of the best friends of the theatre must be for its increased dignity and nobility to meet the constantly increasing responsibilities that its growing influence creates.

From time immemorial Connecticut—which for generations has enjoyed the notoriety that attaches to wooden nutmegs and other imitations and sophistications that infect commerce—has refused to permit the running of passenger trains over its railroads "during the hours of divine worship" on Sunday. At last, alive to one of the necessities of civilization, that State has permitted a law, which was signed by its Governor last week, doing away with this prohibition of travel. Trains will hereafter run between this city and Boston and intermediate points "during the hours of divine worship" on Sunday. This accommodation to the public and especially to the theatrical profession will banish hardships so notable that the innovation ought to be celebrated in some unusual way. Perhaps the resultant benefit to Connecticut, however, will be reward enough to that State for its awakening.

PERSONAL.



GEORGE.—Above is a portrait from a photograph by Aimé Dupont of Grace George, at present playing in *Mlle. Fifi* at the Manhattan Theatre. Miss George was until this season comparatively unknown to Broadway theatregoers, but her delightful performances in *The Turtle* and *Mlle. Fifi* have brought her rapidly to the fore. Her good looks, her attractive personality and her natural womanly methods of acting make her work in every way charming. Miss George was married recently to Manager William A. Brady, of the Manhattan.

CHAPMAN.—Blanche Chapman received a very generous offer from Author-Manager George H. Broadhurst to go to London with *Why Smith Left Home*, but she preferred to remain in America and has signed for *An Arabian Maid*, at the Herald Square.

COURTLEIGH.—William Courtleigh has signed to open on Sept. 25 as leading man with William H. Crane in his production of Bronson Howard and Brander Matthews' new play, *Peter Stuyvesant*. Early in June Mr. Courtleigh will begin a Summer engagement as leading man with the Castle Square Theatre Stock company, in Boston, where he will remain until Mr. Crane's rehearsals commence Sept. 1.

NETHERSOLE.—According to a London correspondent, a letter has been received by a friend in that city from Louis Nethersole, intimating that Olga Nethersole will become a resident of this country.

MILLS.—Frank Mills, the American actor, scored a hit in Henry Arthur Jones' latest play, *Carnac Sahib*, produced by Beerbohm Tree in London last Wednesday evening.

HACKETT.—James K. Hackett, who must close at the Lyceum on May 8 to play *Mercutio* to Maude Adams' *Juliet*, will open the next season of the Garden Theatre in Rupert of Hentzau.

MASON.—John Mason has been engaged to appear next season with the Lyceum Theatre Stock company.

CONRIED.—Heinrich Conried will lecture about "The Stage" before the students of the University of Pennsylvania on May 3.

BEROLDE.—Judith Berolde will not go on tour in *The Musketeers*, preferring to play only metropolitan engagements.

PILAR-MORIN.—Mlle. Pilar-Morin contemplates an early stellar appearance here in an adaptation of *Ma Cousine*.

MARLOWE.—Julia Marlowe will play a special matinee at the Knickerbocker Theatre on Friday for the benefit of the Long Island Hospital.

POTTER.—The most distinct hit in *Carnac Sahib*, Henry Arthur Jones' new play, was scored by Mrs. Potter. From the cabled reports, however, the play is a failure.

HERNE.—James A. Herne has received from George Musgrove a flattering offer for a London production of *Griffith Davenport*.

SPONG.—Hilda Spong will spend the Summer in England, sailing hence on June 8, but rejoining the Lyceum Theatre company here in the Autumn.

McKEE.—Mrs. Frank McKee (Isabelle Coe) and her daughter, Isabelle, were confirmed in the Episcopal Church, in this city, last week.

SCHOEFFEL.—Mrs. Agnes Booth Schoeffel is the guest of her friend, Mrs. James Lewis, in this city, and is visiting the theatres.

EBERLE.—Mrs. E. A. Eberle sailed with the *Why Smith Left Home* company on Saturday for London. Mrs. Eberle was born in Scotland, but has lived in America since childhood, and she will visit her birthplace in Argyle.

BELLEV.—It is announced in London that Kyrie Bellev has been offered the part of Napoleon in Julia Arthur's production of *Plus que Reine*, but has not decided whether other engagements will permit him to accept.

MACBETH.—Helen Macbeth has been praised for her work in the production of *The First Violin*, in England.

WESLEY.—Adelyn Wesley-Smith, a prominent New York club woman, has adopted the stage. Mrs. Smith is chairman of the Art Committee of Sorosis and a prominent member of the Young Women's Christian Association. She delivered an address in the Woman's Building at the World's Fair, Chicago, on "Symmetrical Womanhood." She is the wife of Dr. Wesley-Smith, has taken the stage

name of Adelyn Wesley, and is now a member of Charles Coghlan's company.

ROMA.—Roma won a decided success as Cora Brooklyn, the title character in *An American Heiress*, on the first production of that musical comedy at Birmingham, England, recently.

SOTHERN.—Mrs. E. H. Sothern (Virginia Harned), who has been for some months in Europe, will sail for home on the *Furst Bismarck* on April 21.

LEITER.—Mrs. Katherine Leiter, a niece of Levi Z. Leiter, of Chicago, is going on the stage, "primarily because she feels a liking for the stage, and, secondarily, because she is confident she will make a financial success, and she needs funds."

THE LAPSE OF "MONKEY."

A wide circle of acquaintances will be grieved to learn that "Monkey," the popular *Mirror* cat, has swerved momentarily from the path of rectitude. "Monkey's" steadiness had been long as celebrated as her unfailing courtesy, not to say urbanity. Yet how often shattered are our ideals, feline and otherwise.

"Monkey" disappeared mysteriously from her accustomed place in *The Mirror* office on April 8, leaving no address, nor intimating that a prolonged absence was contemplated. Searching parties, sheriff's posess and such things, promptly organized, were unable to locate the missing cat. And sorrow stalked abroad in the land. Countless friends of the derelict called again and again to inquire solicitously, advertisements were put forth in the daily prints, the word of woe was passed along the saddened *Kialto*, but the cat refrained from returning.

So it went for six dismal days, and then—last Friday morning—into her haunts of yore strolled "Monkey." Her eyes had lost their merry light, her coat its silken sheen. She looked thin, gaunt, haggard; there was a hint of rheumatism in her stride, once bold and free. The voice that once had vied with the songs that seraphs sing was ragged, warped and husky; the head that had been high of old was hung low and despondent. The whimsical, carefree, debonaire manner was gone, and in its place sate dejection, complete, grim, apologetic. The feline ensemble spoke unspcakably of the difference notably attaching to mornings—six mornings, forsooth—and yet the prodigal cat had no word to say that might cast light upon the happenings of the days of absence. But one important ulterior circumstance appeared as a luminous shaft shot across the gulf of gloom. This was just a little piece of string tied to "Monkey's" collar when she came back, the presence of which suggested that she might have been spirited away and held against her will, probably for a ransom.

At any rate, "Monkey" is on deck again at the old stand, where she will be pleased once more to greet all and sundry.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from March 18 to 23, 1899.

AUNT BETSEY'S PARIN' BEE. By Mrs. Jennie Talladay.
HIS HERITAGE. By Lita J. Woodworth.
HIS OWN WIFE. By Marie Petrusky.
HORIZON. By Augustin Daly.
AN IRISH LOVE STORY. By Michael E. Hanley.
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THE WRONG TRUNK. By Anna Redin Molere.
ZEPHYRUS. By M. M. De Van.
L'AVENIR. By George Ancey.
THE FLOOR WALKER. By John C. Ellis.
LA NAVOULE IDOLE. By Francois de Curel.
THE SPECTER BRIDEGROOM. By Mrs. Alice Helmers Watson.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of *THE MIRROR* will be forwarded.]

CURIOUS. New York: Rachel died Jan. 3, 1858, aged thirty-eight.

T. M., New York City: We have no knowledge of the company mentioned.

CELT: The first Irish theatre was erected in Warburg Street, Dublin, in 1635.

JUNIUS: Yes, Ben Jonson was buried in Westminster Abbey. He died on Feb. 12, 1637.

W. B. K., Philadelphia: A biography of Walter Jones was published in *THE MIRROR* on Sept. 19, 1896.

EQUESTRIAN: It is said that horses were introduced first on the English stage at Covent Garden, London, on Feb. 20, 1811.

ANTIQUARIAN, Boston: The Globe Theatre, Bankside, London, was burned in 1613 and reopened on Jan. 11 the following year.

BIRTHDAY BOOK: Ada Rehan's birthday occurs on April 22. *THE MIRROR* does not know the birthdays of the others included in your question.

B. H. R.: You might see the manager of every circus that visits your town, and in time you may be able to obtain a position. Your salary would depend entirely upon your ability.

ACTOR: Yes, plays were formerly given on Sunday in London. A decree, issued in 1580, however, forbade them "till after the evening prayer," although the hour for that devotion is not clear.

ROXANE, North Platte, Neb.: You are at liberty to make a version of *Cyrano de Bergerac* for your own use. The original play is not copyrighted in this country.

V. DUPONT, Montreal: The song you refer to is called "Just Because He'd Nothin' Else To Do," and is sung by Carrie De Mar. You can probably get it by leaving an order at any music store.

H. L. C., Philadelphia: Jenny Lind and Otto Goldschmidt were married in Boston on Feb. 5, 1852. She was born at Stockholm in 1820, and thus was thirty-two years old at the time of her marriage.

CALLBOY: Yes, the John Howard Payne, whose play, *Mrs. Smith*, was produced by the students of the National Dramatic Conservatory in this city on April 7, was the author of "Home, Sweet Home." He also wrote the tragedy *Brutus*, which was years ago in the great repertoire.

A. E. P., New York City: 1. Augustus Pitou, Grand Opera House, New York, controls *Sweet Inniscarra*. 2. It would be hardly possible to secure competent child actors at each town played. 3. A permit must be obtained for a child to act in New York.

SOCIAL: 1. The Garrick Club, London, was instituted in 1831. 2. Macready's farewell performance was given at Drury Lane Theatre, London, on Feb. 26, 1851. On that occasion he appeared in *Macbeth*. 3. Nell Gwynne first appeared at the Duke's Theatre, London, on March 10, 1667.

THE USHER.



The effort to shut out Julia Arthur's Romeo and Juliet production from Chicago did not work, after all. She bought off the attraction at the Grand Opera House there last week and presented Romeo and Juliet on Wednesday night.

Miss Arthur's beauty, power and art, according to the critics, combined to make an ideal daughter of the Capulets, and her interpretation glowed with fervor and passion.

The scenic part of the production is described as superbly beautiful and poetic. Indeed, it is said that the tragedy—which has often in the past enjoyed lavish mounting—has never been staged better.

Miss Arthur not only circumvented her enemies by pluckily forcing a hearing in Chicago, but she registered also an artistic triumph. It is to be hoped that she will bring her Romeo and Juliet production to this city before the season ends.

An editorial in the Louisville Post laments the fact that the free reading matter devoted to theatrical matters by the newspapers is wholly disproportionate to the amount of paid advertising received from the theatres.

"The whole arrangement lowers the value of the newspaper and of newspaper space," says the Post; "it puts the stage on a different basis from that of business and the newspaper on a level below that of a billboard." The remedy suggested is that the newspapers should "force the theatre to pay for at least some part of the service rendered," and that "all, except real news and honest criticism, should be paid for and well paid for."

The chief reason why American newspapers devote so much space to theatrical stories and gossip—much of it trivial tittle-tattle or worse—is because the men who control newspapers believe that these topics are interesting to a large proportion of their readers. Another reason is that there is a spirit of reciprocity between the press and the stage, which has always existed and which probably will always exist.

Moreover—as in New York at the present time—a number of newspapers have an intimate relation with the box-office, via the counting room, while others are "influenced" by considerations that do not appear plainly on the surface, but are thoroughly understood by the well informed.

In these cases dramatic criticism has degenerated into insignificance, while the reading columns have become simply an avenue to promote certain managerial interests. It is significant, in this connection, that the papers that maintain the highest critical standard receive the smallest revenues from theatre advertising, and vice versa. The conclusion is obvious.

One of the standing theatrical jokes is the annual announcement by some of our principal managers of the American plays they have arranged to produce the next season.

Half a dozen leading playwrights are invariably included in the stereotyped list, and we are always told that they are hard at work on plays of various descriptions. The same old fake has appeared in print during the past few days.

Experience has shown that none of these American plays will be brought out—at least not under the auspices mentioned, for if they ever come to light it will be elsewhere. When next season arrives the usual crop of Paris and London products will blithely displace the home article.

It is only from the stars—the actor-managers—that native writers derive substantial encouragement. What we possess of a contemporary American drama is due chiefly to them.

Perhaps the cheekiest proposition of the Chicago thieves who deal in stolen plays is a recent circular in which they call attention to the fact that managers sometimes "have difficulty in securing copies of plays for which they are paying royalties," and express their willingness in such cases to furnish duplicate piratical manuscripts at a low figure!

The Gerry Society is having a rough time at the hands of the State Board of Charities and the press in connection with its persistent efforts to carry a public work along on a private basis.

Professionals who have observed or experienced the arbitrary course of the Gerry Society toward stage children rejoice that its peculiar operations have at last become a matter of official investigation.

The present controversy appears to be based on a difference of opinion between the Gerry

Society and the authorities as to whether the society is to continue to be a law unto itself or whether it is subject like other charitable organizations to State surveillance and control.

Mr. Glover, of the Chicago Times-Herald, does not consider William Archer's project of an endowed theatre either necessary or desirable, and that he should entertain that opinion is easily understood when he asserts that the leading managers of the United States, like those of London, "were never more resourceful, artistic and successful than they are to-day"—meaning our handful of producing managers.

"These most encouraging conditions were realized through open competition in a free field," continues Mr. Glover.

That being the case, perhaps Mr. Glover will tell us how these conditions can be maintained without competition in a field that is free only in a measure at the present time?

If competition is essential to the health and the progress of our stage, what must be the logical outcome of an artificial control that aims to stifle every manifestation of artistic activity that has not its origin in certain quarters?

An endowed theatre, properly conducted, might be of immense value to our drama in furnishing a contrast to the theatre speculatively operated, in establishing a big standard of comparison and in educating public taste. It would, moreover, insure the com-

AS TO DRESSING-ROOMS.

George D. Macintyre, secretary of the Actors' Society of America, hears many complaints from members of the profession upon all sorts of subjects, and he is ever zealous in his efforts to right the ills that are brought to his attention. At present Mr. Macintyre is waging war against out-of-town managers who neglect or refuse to keep the dressing-rooms of their theatres in proper sanitary condition. While talking to a Mirror man upon this subject last week Mr. Macintyre made the following statements that are well worth the attention of the managers in question:

It is a well known fact that many of the best artists in the dramatic profession will hardly play in certain cities on account of the discomfort experienced through the lack of proper accommodation back of the curtain. The dressing rooms are small, damp, foul smelling underground dungeons, without ventilation and filthy with the accumulated dirt of ages. It is simply a wonder that actors keep their health among such surroundings. Lessees of such houses absolutely refuse to put these rooms in decent condition for human beings to dress in. They ruin their own business by persisting in this course, but their ignorance prevents them from seeing anything but the few cents it would cost to keep these places in decent habitable condition.

Decent managers will not book their companies in towns where such conditions exist. The best class of artists will not engage with a company which contemplates playing towns where the theatres have dirty and unsanitary dressing rooms, and when they do happen to get caught in one of those dirty theatres, they wear their old clothes kept for such occasions. It is a well known fact that actors and actresses carry two sets of wardrobe, and in theatres where the accommodation for the visiting actors is bad, dirty and uncomfortable the patrons never see the best wardrobe that the actors carry, as the No. 2 dresses do duty on such occasions. The discomfort that actors have to put up with affects and ruins their performances, therefore the manager who neglects

GOSSIP OF THE TOWN.



Frank Losey will close with the Imperial Stock company, St. Louis, next Saturday and come to New York to join Jacob Litt's Shendooah company, which will be seen at the Broadway Theatre.

Boxes and seats for the opening performance of The Man in the Moon, at the New York Theatre, formerly the Olympia Music Hall, were auctioned last Thursday, the receipts having reached, it is said, \$10,000. The theatre will be opened on Thursday evening.

Officials from Troy, N. Y., showed up at the Fifth Avenue Theatre last Tuesday evening and sought to interfere with Charles Coghlan's first performance in Citizen Pierre, alleging damages for a certain non-appearance of Mr. Coghlan at Troy. The up-State persons were mollified and matters were amicably settled. The persecution of Mr. Coghlan was undertaken by a Troy secret society that had booked him. The proprietors of Rand's Opera House wish it made clear that they had no hand in the matter.

Five hundred boys from the Roman Catholic Protectory attended the performance of Uncle Tom's Cabin at the Metropolitan Theatre last Friday afternoon.

Broadhurst's Why Smith Left Home company sailed last Saturday for London, where they will open at the Strand Theatre on April 29, presenting a curtain raiser as well as the farce. The company included Edgar L. Davenport, Maclyn Arbuckle, Walter Thomas, Fred W. Peters, Matt B. Snyder, Mrs. Annie Yeamans, Marion Giroux, Dorothy Usner, and George W. Barnum.

The Curtis Comedy company is advertising Outcasts of a Great City without the permission of T. H. Winnett, the sole agent.

The Boston Ideal company, now touring in Michigan, is playing The Danites, By Wits Outwitted, and Joshua Whitcomb without the permission of the owners of the rights. The same company is also presenting Jane, under the false title of My Uncle from India.

Professor R. M. Samuels, of the Spooner Dramatic company, will be musical director with the Ewing-Taylor combination next season.

Extensive preparations are being made for an exposition, to be held in Philadelphia Sept. 14 to Nov. 30, under auspices of the Philadelphia Commercial Museum and the Franklin Institute. W. P. Wilson, 233 South Fourth Street, Philadelphia, is director-general of the enterprise.

Margaret Booth Roberts, the only sister of J. B. Roberts, died at her home in Philadelphia last week of paralysis. For many years the brother and sister had lived together, and the passing of the latter leaves the famous old actor almost alone in the world. Miss Roberts herself was never connected with the dramatic profession, but the affection with which her brother is regarded by his comrades of the stage makes her death seem a personal loss to every old-time player.

Daniel A. Kelly's company has been engaged for three additional performances, on April 17, 18 and 19, at Paterson, N. J. The organization includes Helene Desmond, Lillian Claire, Grace Franklin, Mrs. Claire, George Peters, Phil McCarthy, H. Leven, H. Markham, Mrs. Markham, and Daniel A. Kelly.

Jeannette Robinson Murphy will give a "bandanna matinee," under management of Major James B. Pond, at Carnegie Lyceum on Saturday afternoon, for the benefit of the Household Economic Association. Mrs. Murphy will present her splendid studies of Southern negro types, introducing songs, dances and stories.

Manager Spitz, of the Olympic Theatre, Providence, has concluded arrangements for a season of comic opera, opening May 29, by a superior company, at the price of 25 cents admission to all parts of the house. The company will be engaged by Dr. Emil Stoessel. During the engagement smoking will be discontinued at the Olympic. It is some years since Providence has had a repertoire opera company and the prospects are for a successful season.

Judgment for \$770 was entered on a note by the Tri State Amusement Company against John F. Harley, manager of Gayest Manhattan, at Pittsburgh last week.

Oliga Nethersole remained ill in Boston all last week and her engagement at the Harlem Opera House in this city was canceled, the theatre being closed. Arrangements have been made for Miss Nethersole to play the week of May 22 in Harlem.

Harry Davies and Musical Director Machete closed with the Jules Grau Opera company, at Winnipeg, Man., April 15, and left for Denver to fill engagements.

The trunk of an actor in Henry Miller's company was spirited away at Binghamton, N. Y., on April 6, under attachment for an old debt. It turned out that the contents of the trunk belonged to Mr. Miller and not to the debtor, so, after great excitement, the property was returned and a performance was given.



J. HENRY KOLKER.

munity at least one playhouse where smut and filth would find no favor.

But when genuine competition and a literally free field are restored—as they will be, beyond question, in time, for the present rotten system cannot possibly survive beyond a limited period of tolerance and apathy—the stage will stand in no need of such an institution.

J. HENRY KOLKER.

J. Henry Kolker has lately been associated with stock companies at Syracuse, Buffalo, Rochester, and Milwaukee, and has made a strong impression in these cities. He has achieved pronounced success in such parts as Svengali, Christopher, Jr., The Burglar, The Nominee, Captain Swift, Lord Windermere, John Laughlin in For Fair Virginia, Israel Cohen in Men and Women, Graham in The Planter's Wife, George Forrester in The Fatal Card, Hans Otto in Friends, and a repertoire of sixty standard plays. Before going into stock work he acquired a thorough legitimate experience with Robert Downing, James O'Neill, and Margaret Mather, including nearly all the Shakespearean and other classic plays, and he will be remembered as Guiderius in Miss Mather's production of Cymbeline at Wallack's Theatre. Mr. Kolker is now with the Shubert Stock company at Syracuse.

HIS ABSENT BOY IN COURT.

Mrs. Dorothy Johnson, assignee of Sydney Rosenfeld, brought suit for \$5,000 damages against Albert M. Palmer and Nat C. Goodwin for the failure of the production of His Absent Boy at the Garden Theatre. Mr. Rosenfeld declared that the play had failed because Mr. Goodwin did not play the leading part, thus weakening the cast. The case was thrown out, leaving Mrs. Johnson to pay the costs. The hearing was given on April 12 before Justice Andrews in the Supreme Court.

Susie Forrester, town talk in Gay Paree.*.

the comfort of the visiting actor gets paid back in his own coin and his business suffers accordingly.

An instance of the utter disregard for cleanliness that some managers persist in, let me show you the record of the Plainfield case.

Mr. Macintyre drew from a pigeonhole in his desk several typewritten copies of letters and handed them to the reporter. The first was from Henry B. Newhall, president of the Board of Health of Plainfield, N. J., to William M. Stillman, owner of the Music Hall in that town. The health officer notified the proprietor that an inspection of his property had been made: that the dressing-rooms were found to be in a very unsanitary state, and that a thorough overhauling and cleaning was necessary. To this communication Mr. Stillman made the following reply:

Mr. H. B. Newhall:

DEAR SIR.—Will you please refer me to the section of the ordinance giving you the right to control the management of Music Hall, as per your letter to me of March 27, and oblige? The plumbing is in excellent condition, but if you have the right to go into private property because the floors are unswept, it is time the general public knew it. I absolutely refuse to raise my finger toward washing any floor. You might just as well command washing my kitchen. You are now invading private rights of the home, and I will fight you to the end. I am very truly,

(Signed) WM. M. STILLMAN.

"Now, what do you think of that?" exclaimed Secretary Macintyre.

JANET WALDORF STARTS FOR THE ORIENT.

Janet Waldorf and her company sailed from San Francisco last week, beginning a tour of the world. The company includes William McVay, Norval McGregor, Francis Boggs, Maurice Walton, Allen Dunn, Charles Haley, George Hernandez, Herbert Shaw, W. D. Adams, Ada Dow Currier, Ellen Boyer, Virginia Cranna, and James H. Love, manager. They will play three weeks in Honolulu, proceeding thence to Yokohama, Shanghai, Hong Kong, and Manila, where they have arranged to remain for three months. Australia and South Africa will then be visited.

New York

Brooklyn.

Fifth Avenue—Citizen Pierre.

Mr. Coghill's play tells a story of the French Revolution, the action taking place in Paris on the second and third of June, 1793. At this time the Reign of Terror was at its height. The Revolutionists had made the country run with blood. Louis XVI. and thousands of his loyal subjects had been fed to the ever-hungry guillotine, and Marie Antoinette was a prisoner at the Temple, awaiting a like fate. The plot for her rescue forms the general theme of the play. Heloise Perré, surnamed De Briard, is under the King, one of the Gardes Françaises; under the Republic he has become a member of the National Guard. He is secretly in love with Heloise Tison, a pretty young woman lodging in the same house with him. The mother of Heloise is keeper of the Queen's prison, but the authorities have separated them, and Heloise is earning her living by making artificial flowers. Loving the Queen, she is concerned in the plot to rescue her, her duty being to insert, among the petals of some carnations, notes containing the key for the escape. If possible, deliver them to her. Heloise has a foster sister, Hermance, daughter of a noble family and now the wife of General Guyot Lebel, of the revolutionary army, whom she has married in order to save her family from death. She does not love Lebel, having

Irving Place—Sonnenthal.

Adolf von Sonnenthal continued last week at the Irving Place Theatre, drawing crowded houses at increased prices, and scoring a success.

The part of the heroine, Grace Raybuck, was admirably played by Helaine Hadley, her pleasing personality and sympathetic voice making her at once a favorite with the auditors and her excellent acting, holding their interest to the end. This young actress evidently is a brilliant one.

Marie Kinzie was clever in her impersonation of Anne Blake, the adventures, and Nellie Sheldon was whole-souled and hearty as Maggie McMooney. The unpleasant character of Puflo was well played by Frank.

There were, with one or two exceptions, the other parts were, with one or two exceptions, the other

Special rates to professionals and visiting managers.
Double room, \$8.00 week; Single, \$3.00; Board, \$4.00;
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THE STOCK COMPANIES.

The Girard Avenue Theatre, Philadelphia, fell into line last week with a production of *The Three Guardsmen*, which opened to an overflowing house. From a scenic and spectacular standpoint it was a grand success, and the acting of the members of the Stock company left nothing to be desired. Walter Edwards as D'Artagnan covered himself with glory, and was ably seconded by George Barber, as Richelieu; Edwin T. Emery, as Louis XIII.; Frank Roberts, as Athos, and Gilbert Ely, as Porthos. Edward Middleton and Wilson Hummel were also happily cast. Emma Madden gave a fine performance of Miladi. Valerie Bergere played the Queen most capably. William Parkes, E. Gordon, Charles Slik, and Jacob Garnier completed the cast. *The Girl I Left Behind Me* this week.

Frank Roberts will retire from the Girard Avenue Theatre Stock company, Philadelphia, this week.

George R. Edson, stage-manager at the Girard Avenue Theatre, has been confined to his bed for the past two weeks with a serious illness.

The presentation of *The Two Orphans* by the Forepaugh Theatre Stock company, week of April 3, was one of the hits of the season at that house. George Leacock, Carrie Radcliffe, and Florence Roberts were excellent in their respective roles. Harry Burkhardt appeared with the company for the first time this season, and won particular distinction for his splendid portrayal of the cripple, Pierre.

The Shubert Stock company will celebrate its seventy-fifth performance at the Baker Theatre, Rochester, April 18. Each patron will be presented with a photograph of the entire company. The organization has gained a firm hold upon Rochester theatregoers.

Joseph Madden opened with the Shubert Stock company April 19, as Tom Dangerous in *The Lottery of Love*. The critics of the local press praised his work highly and pronounced him a valuable acquisition to the company.

V. S. Wood, in his well-known repertoire, is the present attraction at the Bowdoin Square Theatre, Boston. The Stock company at this theatre has done exceptionally good business during the season. The company's next season will open Aug. 28, and many pleasant surprises are promised by the management. Stage-Director Jay Hunt will sail for Europe on the Rotterdam, June 10, to visit Holland, Belgium, Germany, Italy, France, England, Scotland, and Ireland, on both business and pleasure. He will return on the *New England*, Aug. 17.

It is reported that the Stock company at the Dearborn Theatre, Chicago, will play during the Summer at the Alhambra Theatre, San Francisco, opening early in June.

A capital performance of *In the Name of the Star* was given by the Columbia Theatre Stock company, Newark, last week. Una Abell and H. Coulter Brinker won honors in the leading roles. *Aristocracy* is presented this week.

Ethel Barrington has been especially engaged for the production of *Aristocracy* at the Columbia Theatre this week. She will play Virginia.

The Meffert Stock company, Louisville, added another to their successes in the production of *A Parisian Romance* last week. It is essentially a one-part play, and Mr. Oscar Engle in the part made famous by Richard Mansfield, that of Baron Chevalier, scored a tremendous hit. His performance showed much study, and was finished throughout. His make-up and mannerisms were striking. Verne Castro, as Rosa Guerin, the actress, proved her worth as a comedienne, and carried off the honors among the ladies. The entire company gave excellent support, and the scenery was a feature. *Aristocracy* will follow. *The Three Guardsmen* was produced by this company a few weeks ago, made such a hit that it will be repeated week of April 24, and will be followed by *A Gilded Fool*, May 6, which will close the company's season.

Ethel Lyon's performance of Mme. Sans Gêne with the Meffert Stock company, Louisville, exceeded the fondest expectations of her many friends. Her interpretation was pronounced by the press as a complete triumph.

Florence Stone and Riley C. Chamberlin have been engaged for the Thauhauser and Hatch Stock company, Milwaukee, and will make their first appearances April 24. Valerie Bergere will join this company June 5.

R. C. Chamberlin has been released from Charles Coghlan's Citizen Pierre that he may accept the comedy and character roles with the Thauhauser-Hatch Stock company at Milwaukee, Wis. He will leave for that city April 23.

The Valentine Stock company has engaged Jeffries Lewis for three weeks, opening April 17 in *Forget-Me Not*. Alberta Gallatin will finish the season as leading woman.

Ralph E. Cummings and his Stock company are at the Lyceum, Detroit, where they have become pronounced favorites. The present engagement is for twenty weeks and opened March 26 with an elaborate presentation of *Lady Windermere's Fan*. The large business that obtained throughout Mr. Cummings' engagement of ten weeks at the same theatre last Summer has again been the rule. The staging of *Lady Windermere's Fan* was pronounced the most elaborate ever accorded this class of play in Detroit. Hazel Kirke was the second offering and scored a big week. It was followed by *Men and Women*. Grace Atwell, leading woman of the company, has established herself firmly in the affections of Detroiters and won much praise by her portrayal of Mrs. Erylne, in *Lady Windermere's Fan*, the title-role in *Hazel Kirke*, and *Agnes Rodman*, in *Men and Women*. The highest bidder is the present week's offering, and will be followed by *Camille*. Mr. Cummings has engaged Charles H. Sturges as press agent. Mr. Sturges filled the same position last Summer.

Nettie Bourne gives one of her best performances as Sue Eudaly in *Blue Jeans*. The Hopkins Stock of New Orleans are giving a revival of this play this week. Miss Bourne again appearing in the role of the jealous Hoozier girl.

The Weston Stock company was obliged to leave Albany last week, owing to bookings of long date in that city. The week was filled most satisfactorily and remuneratively at the Van Culer Opera House, Schenectady. During the week the company added *Camille*, *The Ironmaster*, and *The Danites* to its repertoire. This week the company is again in Albany, playing at the Empire Theatre. A movement is on foot in that city to secure this company for a series of subscription performances next season. Manager Julian Magnus has booked the company in Halifax, N. S., for the entire month of August.

Arthur Garrels gave a most creditable performance of the Parson in *The Danites*, with the Weston Stock company last Friday evening. He was called upon to assume the role at three hours' notice, owing to the sudden illness of Mr. Guy Bates Post.

A capital performance of *A Legal Wreck* was given at the Theatre Francaise, Montreal, last week. Richard Merlan was played by Benjamin Horning in an able and attractive manner. Thomas J. McGrane and Harry Rich made espe-

cial hits as Captain Edward Smith and Jonathan Mase respectively. Walton Townsend, Richard Sherman L. C. O'Brien, Esther Moore, Nellie Callahan, and Charlotte Deane were also in the cast, as was Dora Norman, who has been ill for some time. This week *Peaceful Valley* is presented. The World, week of April 3, played to the largest business in the history of the theatre.

W. H. Gerald has signed with the Victoria Stock company, at Ottawa, Canada.

P. W. L. IN THE THREE GUARDSMEN.

The Professional Woman's League will hold its annual benefit at the Broadway Theatre on May 11, when a cast composed of league members will present *The Three Guardsmen*, using the version in which the late Alexander Salvini appeared. Lillian Russell will probably play the Queen; Maude Banks, D'Artagnan; Madame Janaschek, Richelieu, and Maida Craigen, Lady de Winter, while other roles will be taken by Mary Timmermann, Ethel Winthrop, Emma Sheridan Frye, Mrs. Edwin Brandt, and Mrs. Claude Hagen. It is intended to make the production a very complete one, and, with the present vogue of swashbuckling plays, the benefit should be most successful.

The league held its April Drama Meeting yesterday. Anna Troop gave several monologues, one of them by Charles Brainard, and Emma Johns rendered some piano selections. The annual election of officers of the league will take place May 8, and the successful candidates will be installed on May 22.

SHENANDOAH AT THE BROADWAY.

Jacob Litt will inaugurate his management of the Broadway Theatre with a pretentious revival of *Shenandoah*, opening on May 1 if the many details incident to the production can be completed by that time. John Young is now at work on an entirely new complement of scenery, and R. A. Roberts will arrive in town this week to assume the stage direction. A company of superlative excellence is now being engaged, and Mr. Litt promises that the production will eclipse anything of the kind ever done before, and that the battle scene will be a marvel of realism. After the end of the run of *Shenandoah* Mr. Litt will make numerous improvements to the theatre, at a cost of about \$15,000.

THE OPENING OF THE NEW YORK.

The New York, erstwhile the music hall part of the Olympia, will be opened on Thursday evening, when George W. Lederer will produce *The Man in the Moon*, a review by Louis Harrison and Stanislaus Stange, with music by Ludwig Engländer, Gustave Kerker, and Reginald De Koven. The theatre has been redecorated and refitted, and a "promenade de luxe" has been instituted with gorgeous appointments.

HAMMERSTEIN IN A NEW ROLE.

Oscar Hammerstein filed a petition in bankruptcy last week, in order to free himself of the many harassing claims left him as a burden after his Olympia misfortune. His liabilities are set down as \$142,486.96 and his assets as \$200 worth of wearing apparel. The proceeding has nothing to do with Hammerstein's new venture, the Victoria, but is taken simply in order that he may start off with a clean set of books.

A CLERGYMAN'S PLEA.

The Rev. Dr. De Costa, in the Church of St. John the Evangelist, in this city, made an eloquent appeal last Sunday in behalf of the closing of theatres on Sunday. The appeal was made at the request of the Actors' Society of America. Dr. De Costa said that the religious aspect of the case was no more important than the question of overwork and the need of rest.

TO BE DISBANDED.

The Third Avenue Theatre Stock company will be disbanded at the end of this week, and until the end of the season the management will present combination attractions.

COMPANIES CLOSING.

Ward and Vokes, April 15.
Devil's Island, on April 15.
Madame Modjeska, April 29.
Through the Breakers, on April 29.
A Parlor Match, in this city, April 22.
The French Maid, in this city, April 22.
Al. G. Field's Minstrels, at Akron, O., April 15.
Gorton's Minstrels, at Pontiac, Mich., April 22.
The Ivy Leaf, in Detroit, Mich., on April 29.
Under the Dome, at Monmouth, Ill., April 13.
Two Married Men, at Leavenworth, Kan., April 8.
McEwen, hypnotist, at Council Bluffs, Iowa, April 29.
Marks Brothers, at Owosso, Mich., April 8, to reopen for a Summer season in June.
Della Fox was taken ill last week at Bellows Falls, Vt., and her company, playing *The Little Fool*, closed on April 15.
A Hired Girl, at Cohoes, N. Y., on April 22, after a season of thirty-eight weeks without losing a night.
The Charles Mortimer company, at Wellsburg, W. Va., April 8. A reorganization for a Summer season has been effected.
The Jules Grau Opera company, at Winnipeg, Man., April 15. Mr. Grau left for Pleasant Bay, N. J., where he will organize a Summer opera company, assisted by his brother, Matt Grau.
The Anderson Theatre company, on April 22. The next regular season will open in August, and a Spring and Summer tour is now being booked through the Northwest. Mae Dudley has been re-engaged for souresties, and with Ed Anderson will present new double specialties.
Richard Mansfield, on June 10. He will go as far North as Toronto and St. Paul, and as far South and West as Louisville and Kansas City. Cyrano de Bergerac is the only play in which Mr. Mansfield will be seen. At the expense of a special train of eight cars, he is carrying his entire company of more than one hundred players and the complete mounting of *Cyrano* seen at the Garden Theatre here.

AMATEUR NOTES.

The Amateur Comedy Club played *The Last Word* at Carnegie Lyceum on April 6, the cast including Lucille Thornton, Pauline Monroe Cory, Frederic Edgar Comp, G. Gordon Cleather, and John F. Plummer, Jr.
The Young Men's Sodality of the Church of St. Francis Xavier, in this city, presented last Tuesday, in the theatre of the church college, an original Cuban war melodrama, *At War*, written by Father Henry Van Rensselaer.

Susie Forrester's "coon" songs gain repeated encores.

AMATEURS IN COMEDY.

The Mannheim Dramatic Club gave the closing performance of its third season at the theatre in the house of the Germantown Cricket Club, on Saturday evening, with William Young's four-act comedy, *The Rajah*. The play has been done by some of the best-known of professional actors, is associated in pleasing remembrance with Wallack's and the Madison Square, and calls for a strong cast. Under the admirable direction of Henry Ludlam, who has brought many amateur dramatic representations to favor, the piece was presented before an audience that was critical and appreciative, as the reputation of the Mannheim is not merely local, although its membership is confined to Philadelphia, and its officers and committees insist that everything shall be well done if done at all.

Under such conditions *The Rajah* was handsomely staged and acted with skill and force. William Merriman Price was the Harold Wyncott, with a true estimate of the character, and was the Rajah to perfection. He was well supported by Theodora Richards as Gladys. Her second appearance confirmed the ability shown in a previous performance. She shared the honors gracefully with Frederica Lex as Mrs. Pringle, the housekeeper, and Margaret Moorhead as a pretty and vivacious Emelia Jekyll. Those who had seen the play done by favorite actors could make fair comparisons with the Mannheim cast and find no fault. With George P. Deacon as Richard Jocelyn, the adolescent, love-making lawyer's clerk; Paul Pearson, who acted Cragin, the ex-convict workman, with good judgment and a non-repulsive face and make-up; Joseph Fox, as Jekyll, and George Edwards as Mr. Job, the attorney, and his assistant, or with Francis Slaughter, who realized what Buttons, the always hungry servant, ought to be, and made him so.

After the play a supper was given by the club to the performers, and the congratulations bestowed were generous and deserved. The plans of the club for next season, which opens next Fall, include the presentation of several new pieces written for the members, and reproductions of old favorites.

THE FOREPAUGH-SELLS SHOW.

The combined Adam Forepaugh and Sells Brothers' Circuses are controlled and operated by J. A. Bailey, now exploiting the Barnum and Bailey Show in England; W. W. Cole and Peter and Lewis Sells. It will be the first circus that New York will have seen in two years, and the only aggregation of the kind that will appear here this season. Manager Bailey intends that the Forepaugh-Sells combination shall take the place of the Barnum and Bailey Show on this side of the Atlantic. Barnum and Bailey will not return to this country for two years at least. The big show at the Garden will open this (Tuesday) evening. The management promises a revival of time-tried, legitimate circus acts. Gaudy spectacles and variety exhibitions will be severely tabooed. The programme consists exclusively of equestrian, aerial, acrobatic and hippodrome displays. Numerous artists from the European circuses will appear. Prominent among these are the gymnastic Hanlons, the Misses Davenport, Mariotta, and Stickney, who, it is stated, are not only the handsomest, but the champion bareback equestriennes of the world. An international double-somersaulting leaping tournament—something that has not been seen in New York for years—will be a leading feature. Among the animal factors will be Woodward's seals and sea lions, said to be the most remarkable "animal act" ever seen. The Forepaugh dancing elephant will be seen in their quadrille act. The combined menageries of the Forepaugh and Sells shows are said to form the most extensive zoological exhibit on the continent. The big show completed its rehearsals at Ambrose Park, Brooklyn, yesterday, and to-day will be devoted to final rehearsals. Two performances will be given daily, at 2 and 8 P.M., up to and including Saturday, April 29. Following the Madison Square Garden engagement, the Forepaugh-Sells Consolidation will be taken to Brooklyn for a week, and on Monday, May 8, the aggregation will pitch its tents in Philadelphia. A street parade was given on Saturday night, and was applauded by crowds.

THE MILES-STAVORDALE QUINTET.

On Sunday afternoon a private performance was given at the New York Theatre, by the Miles-Stavordale Quintet, before a large number of invited guests, in the Promenade de Luxe—a lounging room of magnificent size and extremely beautiful furnishings. The quintet is headed by George F. Miles, one of the greatest harpists of England, and the four banjists who play with him are men of standing in London musical circles. By the unusual combination of banjos and harp the most pleasing effect is produced, the tones truly resembling those of a rich and sonorous human voice. The name given to the performance, "Songs Without Singers," is therefore accurately expressive. Among the several numbers rendered on Sunday, the two most delightful were Gounod's "When All Was Young," from Faust, and Kerker's "When We Are Married," from *The Belle of New York*. Mr. Miles also played a harp solo that demonstrated his ability and won a burst of enthusiastic applause. The quintet will play from half-past eight until one o'clock every night in the promenade, and will doubtless prove one of the greatest attractions of George W. Lederer's new playhouse.

LONG TOUR OF HAVERLY'S MINSTRELS.

Negotiations that have been pending since the holidays between J. H. Haverly, of Haverly's Minstrels, and the Northern Pacific Railway Company, and the Pacific and Australian Steamship lines were brought to a satisfactory termination last week, when contracts were signed by which the minstrels will commence a Pacific Coast, Hawaiian, and Australian tour on May 19, opening at St. Paul, Minn. The tour will last nearly a year, and will embrace the cities between St. Paul and San Francisco, thence to Honolulu, and then on to Australia, to remain seven weeks. On the return trip Honolulu will be visited again, and on its arrival in this country the company will go to New Orleans, La., opening there Mardi Gras week, 1900. The Spring season of the minstrels has been so successful that Manager Haverly has induced General Agent J. W. Campbell to continue in his present capacity throughout the coming tour.

A WOMAN IN THE CASE.

Among the new plays to be launched next season will be the new farce-comedy, entitled *A Woman in the Case*, by William T. Bryant, written for Bartlett and May. The production, it is claimed, will be one of the funniest that has ever been seen. The versatile stars, Bartlett and May, have engaged a company of capable artists to interpret the play. The humor of the piece is of a quiet, droll and unctuous character, appealing to the intelligent, and does not call for horse play and slap stick methods. The play is protected by copyright. Mr. Bartlett believes he has a very valuable piece of theatrical property, and is looking for time in the larger cities. Open time for week stands or longer periods in the cities, and for a few of the better one-night stands, is still to be had. In connection with the play there will be issued *The Bartlett and May Illustrated Family*, a quarterly magazine, edited by Hugh Coyle, who is also manager of the attraction.

BUNNELL'S THEATRES.

The Park City Theatre, Bridgeport, and the Hyperion Theatre, New Haven, are both under the management of G. B. Bunnell, and are conceded to be two of the best conducted houses on the New England circuit. The following attractions have been secured for both houses: *Her Attonement*, The Lilliputians, Sousa's Band, Nat Goodwin, The Highwayman, Julia Arthur, W. H. Crane, Richard Mansfield, West's Minstrels, A Dangerous Maid, Maud Adams, A Colonial Girl, the Lyceum Company, Sir Henry Irving, the Kendalls, The White Horse Tavern, The Christian, Sarah Bernhardt, Zaza, Francis Wilson. Mr. Bunnell runs excursion trains between the cities when attractions warrant it.

(Chicago Daily News, April 18, 1899.)

JULIA ARTHUR AS JULIET.

Beauty of a Distinct Type, Genius and a Fine Mental Fire Equip Her Royally.

Resplendent Scenic Effects.

The Star's Gracious Art Reflected in the Admirable Cast—Enthusiastic Audience Proclaims a Triumph for Shakespeare.



A Juliet young, passionate, beautiful and fervidly poetic is Julia Arthur's, and her magnificent efforts last evening at the Grand Opera House were but the beginning of a study full of exquisite grace and incisive mental grasp, of power, tenderness and picturesque intensity.

Arthur's singular beauty is Veronese and spiritually tropical. Her face is chiseled for delusive distances and is the perfect oval which reflects pathos and laughter vividly. It is dark, but the eyes are a strange blue, and the lovely marking of her brows and the sensitive curve of her mouth are points of beauty which mean expression. She has the willowy figure, all ductile turns and girlish suppleness, and she has the art of donning picture draperies so prettily cultured in her that Juliet's tasteful arrays belong to Arthur. With these winning advantages Miss Arthur has Juliet half conquered, and a brilliant expenditure of deep thought and a development of inspiration have put it in her way to rival any Juliet the century has known, there being a look of Adelaide Neilson about Miss Arthur and something of the sympathetic passion Neilson thrust into her unqualifiedly great Juliet.

A Great Juliet.

Last night was so evident a first-night, with all the irritating trifles of a trial fraught with difficulties, that Miss Arthur's splendid attempt was all the more worthy. Even in the palpable departures from the stereotyped trend of Juliet's flamboyant melodrama Miss Arthur was superbly intelligent and reasonable, and in the yet unpolished instants of this really notable interpretation, Miss Arthur's dramatic genius and her irresistible temperament carried her over the undeveloped depths of her characterization. It is a Juliet which will grow and bloom apace if fortified with physical strength and determination; it is beautiful, symmetrical and aglow with passionate sympathy and the abandon of youth. The highest note of tragic poetry hangs a clouded star above this brilliant player's art, but it is quite within her reach and needs only perseverance and a study, not of Juliet and Shakespeare, for Miss Arthur has digested them religiously and brilliantly, but rather of her listeners and watchers who want their texts illuminated graphically no matter what the colors. Miss Arthur has avoided the strident attack of melodrama Juliets usually suffer in the chaotic period of trial. Sometimes her intelligent avoidance of the tempting sensational leads her to pitch her reading in so low a key that its impulsive music is hushed. There are plenty of shadows Miss Arthur will flood with light and plenty of glares she will subdue beautifully with experience in the role, but now even her gravest imperfections burn with promise and her daring is impressive, her fidelity soulful and her splendor of intuition and magnetism a revelation.

Scenery Very Beautiful.

When ardor and wealth and exceptional taste unite in framing a picture like "Romeo and Juliet" there is no end to pleasures of the eye. In the Arthur representation art reigns delicately and with all poetic grace. Scene after scene is most sumptuous and each is a work of accurately apportioned art. Every color, every turn, every groove and arch is studied and a tithe to beauty and symmetry. The costumes are resplendent and unalterably correct, and the production admirably staged by Mr. Roberts.

To witness such enthusiasm over Shakespeare was inspiring. He has been cried down as a stage probability and been neatly appointed an undisturbed shelf of respect in the library, but if many beautiful young stars unfold him in such luscious, costly pictures as Miss Arthur's "Romeo and Juliet" pilgrimages to Stratford will become fashionable and blank verse advisable. The audience was enormous at Hamelin's and unguardedly carried away by the delightful acting and the magnificence of the play's investiture. Miss Arthur was indiscreetly stormed with bundles and baskets and pyramids of flowers and called before the curtain so many times that it seemed a grand opera night rather than an interpretation of the ponderously dismissed Shakespeare.

AMY LESLIE.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Canfield and Carleton, who have not been seen here in some time, head the bill, presenting their new sketch, *The Hoodoo*. The others are Smith and Fuller, musical duo; Zarzo, the upside down juggler, who has just returned from Europe; Douglas and Ford, singers and dancers; Lotta Gladstone, comedienne; Mead and Allen, assisted by Ned Bennett, comedy trio; Conway and Staats, comedians; Seeker, Wilkes and Seeker, sketch artists; Pat and Mattie Rooney, dancers; Harry Bryant, ventriloquist; the Carbons, acrobats; Montello and Daly, acrobatic clowns, and Gordon and Laro, boxers and bag punchers. Tony Pastor sings as usual every evening.

Palace.

The bill is headed by Clifford and Huth, the stars of *A High Born Lady*, who make their New York reappearance in vaudeville. The others are Jess Dandy, Hebrew Parody singer; The Nawna, Irish comedy duo; Jennie Satterlee and company, in a farcical sketch; A. O. Duncan, ventriloquist; Wilson Family, "coon" specialists; McPhee and Hill, horizontal bar performers; May Cook, cornettist and vocalist; Alfred Holt, mimic; Florence Moore, vocalist; Colter and Starr, and Eckert and Heck, comedy duos, and Professor T. J. Mapes' views.

Proctor's.

The Russell Brothers, as the Irish chambermaids; George Felix and Lydia Barry, in a comedy singing sketch; Solaret, "Queen of Light," and the Cardownie troupe of dancers are the features of a bill which includes Waterbury Brothers and Tenny, musical comedians; Charles G. Kilpatrick, bicycle marvel; Matthews and Harris, comedy duo; the De Moras, head balancers; George E. Austin, slack wire; Armin and Wagner, singing duo; Raymond and West, comedians; Henrietta Dreher, vocalist; J. W. Harrington, comedian; the Pattens, Irish comedy duo, and Anna Wilks, vocalist.

Keith's Union Square.

John W. Ransone's impersonation of Richard Croker is the special feature of the bill, which includes Papinta, the myriad mirror dancer; George Hy Trader and company, in *Oscar's Birthday*; Hines and Remington, in *The Road Queen*; Lizzie and Vinnie Daly, dancers, in refined and original dancing specialties; the biograph, with a picture of the U. S. S. *Reisigh*; Six Sennets, comedy acrobats; Lester and Jermon, comedians; Alma Doerge, soubrette; Review Comedy Four, singing comedians; the Reed Family, in their new sketch, and the Knight Brothers, acrobats.

Koster and Bial's.

Delmore and Lee, the aerial acrobats, are the only newcomers. The holdovers are the Griffiths Brothers, in their Blondin donkey act; the Sisters Rappo, dancers; the Beaumont Sisters, comedienne; the Fredericks Troupe, demon acrobats; Henri French, juggler and cyclist; the Montrose Troupe, acrobats; the Rixford, head-balancers; Cheridah Simpson, comedienne; Johnson and Dean, colored comedy duo, and Mouning Toon and Mouning Thit, Burmese jugglers.

Weber and Fields' Music Hall.

Helter Skelter and the burlesque on Catherine are fixtures here, with the favorites in the casts. The olio is furnished by the Merkle Sisters, acrobats, and Swan and O'Day, comedy duo.

Harlem Music Hall.

McIntyre and Heath head the bill. Others are Gardner and Ely, the three Livingstons, the Musical Johnsons, the Ahearns, Barney Bernard, and Wormwood's dogs and monkeys.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesque, first part and living pictures remain the same. The olio offers the Harmons, Davenport Sisters, Sinclair and Carlisle, Celeste and Fayless, Diamond and Benrice, and Sie Hassan Ben Ali's Arabs.

MINER'S BOWERY.—Matt J. Flynn's Big Sensation company presents two burlesques and olio introducing Mile. Zittella, Grundy, Murray and Grundy, Rastus and Bani, Lina and Vina, Byre and Imman, and Baker and Lynn. The Majestic Burlesquers follow.

LONDON.—Weber's Parisian Widows offer a burlesque and olio with Boyce and Black, Cushman and Holcombe, Burman and Van, Manhattan Comedy Four, Gilbert and Goldie, and Castletail and Hall. The Rentz-Santley company next week.

MINER'S EIGHTH AVENUE.—Fred Irwin's Majestic Burlesquers have a burlesque and olio showing the Todd-Judge Family, Sisters Carnon-telle, Three Gileasdos, Irwin and Remington, Russell and Tillyne, Quigley Brothers, Howard and Mack, George S. Betts, and Lillian Grist.

OLYMPIC.—Semon's Extravaganza company is the Harlem announcement.

DEWEY.—Another house bill is presented this week. It is headed by Harry Lacy, assisted by Ida Van Sicken, in Bob Rackett's Pajamas, and includes Frank Bush, Ethel Levey, Seymour and Dupree, Ben Harney Trio, Webb and Hassan, Kenno and Welch, Le Roy and Clayton, and McBride and Goodrich. An *Affair of Honor* is held over from last week.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Edward Harrigan was given a royal welcome last week and drew crowds of his enthusiastic admirers. He presented his sketch, *Larry Logan*, which has already been noticed in this column. It made a decided hit, and the efforts of Mr. Harrigan, James Cassidy, George Merritt, Dave Abraham, Jr., and C. Blanche Rice met with warm approval. Joe Welch made one of the big laughing hits of the bill with his quaint and original impersonation of the genuine East Side Hebrew. He has changed his act considerably since he was last seen here, and the new material as well as the old was greeted with shouts of laughter. Welch is a genuine artist and is gaining in popularity day by day. Haines and Pettigill presented their one-act play, which is one of the best now in vaudeville. There is very little plot to it,

but it is highly amusing, and the funny situations and bright dialogue cause the time to pass very speedily while those two funny men are on. Haines interpolated three or four new lines and gestures, and they improve the sketch wonderfully. Samuel Siegel proved himself a clever mandolinist and received several encores. George Austin kept the house in roars with his great comedy wire act, in which he is assisted by a very smart super, who helps him to win laughs. Fields and Willey did their best to turn the English language sideways. Mortimer and Darrell made quite a hit in their travesty sketch. Ella Wesner, graceful as of yore, scored a hit with some bright songs. Belle Hathaway's monkeys, the Two Hoyts, the Mazzottas, Burto and Prince Muro were also in the bill. Tony Pastor sang every evening to the delight of his admirers.

KEITH'S UNION SQUARE.—Papinta made her reappearance in New York, after a long absence

Ashby, the Rixfords, the Montrose Troupe, and Henri French shared the acrobatic honors, or all that was left of them after the Griffiths had taken their portion. The Beaumont Sisters, the Sisters Rappo, Cheridah Simpson, Mouning Toon and Mouning Thit, Clarence's Quintette, and Johnson and Dean were also in the bill, which attracted large houses.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Helter Skelter, brightened by the addition of much new material and the removal of what seemed a trifle dull at the opening performance, made a big laughing hit with large audiences throughout the week. The new songs sung by Peter F. Dalley, John T. Kelly, and Fay Templeton were warmly encoored, and the gags of Weber and Fields, David Warfield, and Charles J. Ross were much enjoyed. Mabel Fenton's work in the Zaza burlesque was excellent, and the antics of the other members of the company were diverting. The burlesque on Catherine continues its successful run. The three Livingstons, acrobats, and Douglas and Ford, dancers, furnished the olio.

PROCTOR'S.—Marie Wainwright repeated the emphatic success she made at the Palace the week before last, in Theodore Kremer's pretty play, *Josephine vs. Napoleon*. She attracted very large audiences, including many people who looked as though vaudeville were a complete novelty to them. This is a class of patronage vaudeville managers are always anxious to secure, and it is only artists of Miss Wainwright's calibre who can attract it. A new sketch, called *A Little Brick*, was successfully presented by Bertha Welby and her company, which includes Baby Welby, a remarkably clever child. The story of the play deals with a husband and wife who live unhappily together. After a quarrel, they decide on a separation. The lawyer has finished drawing up the papers, when their child enters to receive his good-night kiss. He refuses to kiss either of his parents until they have kissed each other, and in this manner a reconciliation is brought about. A comedy love scene between an elderly maiden aunt and the lawyer provides a laughing spell between the more serious scenes. The play made an excellent impression and the climax, in which Baby Welby appears to great advantage, brought a good deal of applause. Violet Dene, the English dancer, presented her "danse d'amour," which she did

cess in her dances, which are superior in many respects to any now before the public. Solaret is as pretty and graceful as ever and her popularity is constantly on the increase. She is a hard worker and thoroughly deserves her success. Her light effects were cleverly managed by T. J. Clarke, who is an expert in his line. Others who made hits were Frank Cushman, Smith and Campbell, Matthews and Harris, Emerald, Coakley and Huested, the Columbian Four, and the De Moras. Fred Watson's piano music was good.

The Burlesque Houses.

SAM T. JACK'S.—The burlesque, first part and living pictures were retained, but the olio, nearly all new, presented O'Rourke and Burnett, Hanson and Drew, Moore Sisters, the Harmons, Grace Vaughn, and Sie Hassan Ben Ali's Arabs. Business, as usual, excellent.

MINER'S BOWERY.—Clark Brothers' Royal Burlesquers came back for the 'seventh time, with their afterpiece and olio that offered Howard and Emerson, Tenley and Simonda, Cosmopolitan Trio, Sisters Bernard, Carrie Mack, and the Mignani Family. There were large audiences.

LONDON.—Rice and Barton's Big Gaiety company packed the house. The bill was the same that scored a big hit earlier in the year—one of the brightest and cleanest on the road. The opening farce, *Maud of the Tenderloin*, with pretty Idylla Vyner as Maud, and the enormously comical Charles Barton as her victim, went with yells; and so did the burlesque that brought in both Rice and Barton. There was a new feature in the way of an effective development of the *Affair of Honor* idea, called *The Insult*; and the specialists were Barton and Eckhoff, Swan and Bamard, Frankie Haines, Hattie Milla, Elsie, Princeton Sisters, Touhey and Mack, and Miles and Raymond.

F. V. DUNN.—Nini Diva produced *Diana* at the Bath, which attracted the attention of the police on Tuesday. The actress and two men who assisted her were arrested. She was discharged, but the men were held in \$500 bail.

MINER'S EIGHTH AVENUE.—Matt J. Flynn's Big Sensation company returned to good business in the same bill seen here earlier in the season.

LYDIA YEAMANS-TITUS' TRIP.

Lydia Yeamans-Titus and her husband, Frederick J. Titus, arrived in New York on Wednesday last. They came over on a flying trip for a short vacation, and will return to England on Saturday next. Mrs. Titus' success in London and the English provinces has been of the phenomenal order. She finished a season of fifty-three consecutive weeks at the Empire, London, on April 1, and she and her husband, deciding that a few days' rest would do them good, made up their minds to run across the ocean and visit their friends before resuming work.

Mr. and Mrs. Titus were seen at their hotel on the day of their arrival. They both looked well and happy, and Mrs. Titus declared that she has never been in better voice and health.

"This is our eleventh trip across the ocean," said the great lyric comedienne, "and as is always the case with me, the weather was simply perfect. I enjoyed every minute of the voyage, as I was tired out after my very long season. I was received everywhere on the other side with great favor, and my engagements were a series of triumphs in England, Ireland, and Scotland, on the Moss and Thornton, and Stoll and Livmore circuits. I was more than delighted with my reception at the Empire in London, where I was exclusively engaged. It is a wonderfully fine theatre, and does an immense business. As is my invariable custom, I dispensed with the services of the sixty musicians and sang to Mr. Titus' accompaniment. My 'baby' specialty seemed to please them especially, and it has never been better received than by the blasé patrons of this great establishment."

Mrs. Titus opened her trunk and produced a number of notices received in the various towns visited on her tour. They were all glowing eulogies of her work, and proved that her success was of a most extraordinary character.

In speaking of their plans for the future, Mr. Titus said: "My wife and I will visit friends and relatives in Boston and Philadelphia, and will sail for England on April 22, which will make our stay here just ten days. We open on the Moss and Stoll tour at the Stratford Empire on May 8, going over the same ground we have just covered. Our time is all filled up to 1901. After that we may go to Australia, as we have had many of excellent offers. By the way, a sketch is being written for us by a well-known author, with music by a popular composer, of which we will have more to say later. I will play a part in the sketch as well as the piano, and there will be a great rush to see me act, eh?"

When asked about the American performers in Europe, Mr. Titus said: "All the American artists are doing remarkably well. To enumerate the hits would simply mean to go over a list of all the Americans playing in Europe. I can speak more freely of our own case than of any other. Everywhere we were treated with the greatest courtesy. Mrs. Titus was never in better voice. Her 'baby' imitations have made an everlasting impression on the British public."

A charming couple to meet are Mr. and Mrs. Titus. He is energetic, alert, and business-like and bright, while she is always the same sweet little woman, whose art has helped hundreds of thousands of people to forget their troubles, as they listen to her beautiful voice. In the sketch a ballad in her own effective way, or watch her cute antics as the "baby." It is much to be regretted that her foreign bookings will prevent her American admirers from seeing her for at least three years.

ROSE MELVILLE AT KEITH'S.

B. F. Keith has made a specially important engagement for the Union Square in signing a contract with Rose Melville to appear there on April 24, for a run, in *Sis Hopkins*. Visit, a new and original sketch by Carroll Fleming. In the sketch Miss Melville will employ a company of four, besides a bevy of girls who do thinking parts. The peculiarity of the engagement lies in the fact that Miss Melville is at the height of her success, is a high-salaried actress of the legitimate stage in constant demand, and has arranged a starring tour the success of which does not seem to admit of any question. Her position is therefore very different from that of the actress who has idle time which she may utilize with profit in vaudeville, or who finds that vaudeville pays better than a salary or a road venture. It is not known what inducement Mr. Keith has offered to an actress in Miss Melville's prosperous condition to interrupt her plans for a "dier" in the continuous, but the circumstances make it one of the most extraordinary "continuous" engagements that has ever been brought about. That *Sis Hopkins* will "make good" is a foregone conclusion. There is none of the usual speculation of a vaudeville debut about it. Miss Melville will be assisted by Laura Denio, Richard Ridgely, and Francis Denton.

A BIG SUNDAY BILL.

A bill made up of twenty-one star acts was given on Sunday evening last at Koster and Bial's. The list included Bessie Bonehill, Julius Witmark, Marie Hansen, Laura Burt, Harry Lacy and Ida Van Sicken, Maude Nugent, Hallen and Fuller, Sims and Graham, Della Rocca, Nellie Burt, Edna Aug. Griffiths Brothers, Beaumont Sisters, Henri French, Sisters Rappo, James Thornton, Johnson and Dean, Cheridah Simpson, Mouning Toon and Mouning Thit, Clarence Quintet, Mons. and Mile. Leroy, and an orchestra of forty.

STILL ANOTHER MUSIC HALL.

Another music hall will be opened in this city about Aug. 1. It will be built on Fifty-ninth Street, near the Park Circle. "Gus" Ruek, who will own and manage it, says it will be magnificently built and fitted up and will be conducted in a first-class manner.



LYDIA YEAMANS-TITUS.

in the West, and scored her usual great hit with her wonderful mirror dances. Many new light effects were shown and the dances have been improved in every way. That the public appreciates Papinta's efforts was shown by the applause which followed each of her offerings. She is a great favorite in New York as well as in other cities, and always receives a hearty welcome whenever she returns. Charles T. Aldrich, in addition to his very funny juggling and eccentric comedy specialty, introduced a new act, patterned after the work of Fregoli. It is a one-man drama, during which he makes several changes, both of costume and dialect, with considerable success. The act is a little crude, but when Aldrich gets it into smooth working order it will probably be as funny as anything he has ever done. John C. Fox and Katie Allen made a big laughing hit in their sketch, *The Flat Next Door*, which retains its popularity remarkably well. Mr. Fox's song, "Let 'Em All Come," and Miss Allen's dancing were features that seemed to please. They also sang "Hello, My Baby" and "I've Waited, Honey" with great success. John Kernell, the favorite Irish comedian, made his first appearance at this house and scored one of the hits of his life. His unctuous manner compelled the people to laugh whether they wanted to or not, and even his oldest witticisms were greeted with roars. Fields and Ward also had everything their own way while they were on. Al. Fields is genuinely funny, and his quick remarks and up-to-date gags caused even the most hardened vaudeville patrons to giggle. Eva Mudge, the clever little soubrette and character vocalist, who is rapidly coming to the front, scored a decided hit in her unique specialty. She is a versatile performer and her work is decidedly pleasing. Howard Powers and Dollie Theobald presented a neat comedy and dancing sketch. Kennedy and Quartrell did some smart juggling. The Leslies, King and Gray, Carl Krill, Forbes and Quinn, and the Brothers La Tour were also in the bill. Some new views were shown on the biograph and the stereopticon.

KOSTER AND BIAL'S.—The Griffiths Brothers, who scored a tremendous hit on their first visit to America several months ago, made their reappearance and repeated their success in their wonderfully amusing Blondin donkey act. The one who impersonates the donkey is a decidedly clever pantomimist, and the house simply shook with laughter at his every movement. Nothing funnier in the acrobatic comedy line has ever been seen in vaudeville, and the Griffiths Brothers deserve words of warmest praise for the thoroughly energetic way in which they go about entertaining an audience. The Fredericks Troupe, who have been here before, were seen in their demon acrobatic act, which is as good as ever. James Thornton's witty remarks and comic songs won plenty of laughs, as usual. Kelly and

in *The Sorrows of Satan*. It is a series of evolutions, done before a statue, which finally comes to life and disappears, with the dancer clinging about its neck, through a trap, in a blaze of red fire. Mr. and Mrs. Fitzroy K. Tobin made a decided hit in their musical specialty, which is one of the most refined acts of its kind now before the public. Mr. Tobin offered a new vocal selection which won him applause, and Mrs. Tobin looked as pretty as a picture in a new dress. Jess Dandy made his first appearance at this house and was recalled many times for his original and effective singing of some funny parodies in the Hebrew dialect. Wood and Shepard were good in their musical comedy act. Raymon Moore sang some ballads in exasperatingly slow time. He has some new songs, but is still offering that tiresome ditty about Mary and her lamb. Florence Moore, the charming vocalist, sang some high-class selections with excellent effect. She was particularly successful with an "Ave Maria," set to the air of the Intermezzo from *Cavalleria Rusticana*. Miriam Alinsworth, Tom and Lottie Walters, Ford and DaVern, Duffy, Sawtelle and Duffy, John R. Hart, and T. J. Mapes' views were also on the bill.

HARLEM MUSIC HALL.—Hurtig and Seamon's Bowery Burlesquers did big business all the week. The company is practically the same as on former engagements, and gives the same rattling good entertainment. Truly Shattuck, Loney Haskell, the World's Trio, Gracey and Burnette, and the others repeated their hits.

DEWEY.—An excellent house bill was offered in place of the usual burlesque company, and it was thoroughly enjoyed by large audiences. Mr. and Mrs. Sidney Drew headed the bill in their bright sketch, *When Two Hearts Are Won*, and scored a big hit with their brisk and breezy methods. O'Brien and Havel were also warm favorites in their acrobatic comedy sketch. Valmore, the instrumental man, was encoored for his imitations. Irene Franklin sang some new songs which made a hit. The three Rio Brothers, Emmonds, Emmerson and Emmonds, Bogert and O'Brien, Joe and Nellie Doner, were also excellent. An *Affair of Honor*, with Junette Perle and May Wheeler as the duellists, closed the performance.

PALACE.—Neil Burgess, in the *Widow Bedott*, made a big laughing hit and repeated his downtown hit. Patrice also repeated the good impression she made at Proctor's, which is one of the best things she has ever done. Dolan and Lenharr scored one of the hits of the bill in their very amusing sketch, *A High-Toned Burglar*. The lines are witty and the business is funny in the extreme. This popular team have never had any better vehicle for the exploitation of their talents. Solaret, "Queen of Light," was warmly welcomed and scored a brilliant suc-

MARIE HARGRAVES-LYON.



The above picture represents Marie Hargraves-Lyon in a new role that will doubtless be well known before long to the patrons of vaudeville. The character is that of Lena the Dutch girl, in a new sketch entitled A Trump Card, soon to be presented in New York by Mrs. Hargraves-Lyon and "Kip" Warren Lyon. Both of these players are popular in this city—the former having been notably successful as Matilda Toots in A Midnight Trust, as Kittle Bell in Under Sealed Orders, and as Nell Tutewiler in Blue Jeans, while the latter gained many admirers here three years ago by his exceptional work in the revivals of Gilbert and Sullivan's operas. Besides A Trump Card the two new vaudeville artists have several other sketches, written especially for them by E. Lyon. In a State of Mix will be the second comedietta presented, and following that will come One of the Family.

QUICK ACTION.

Robert Grau has had some pretty lively hustling to do in his day, but on Sunday he was tried pretty hard, and it is due to his efforts that a headliner is playing in the big vaudeville bill this week at the Toronto Opera House. At 5.45 P.M. Grau received a wire from Manager Small, of Toronto, that Pauline Hall's baby was seriously ill and that her doctor refused her permission to leave Cleveland until the infant was better. The last train which could make Toronto leaves at 7.30 P.M., so Grau had to think quickly. He sent out four messengers to headliners, and pending their return got on the long distance phone with Manager Small. He was given authority to act for himself. The messengers returned, not one having found the parties in. It was 6.30 P.M. when Grau was called up by Minnie Palmer, who asked if he had filled a certain date. Here was the opportunity, and as luck would have it, Miss Palmer's assistant players were at her hotel with her, and while Grau was rushing to the actress to sign her, trunks were packed and shipped to the West Shore Station. At 7.10 P.M. Miss Palmer left the Continental Hotel with her company, and departed in time to open yesterday in Rose Pompon. The fact that Grau conducts his business in his own home has much to do with his remarkable success as an agent. Just as THE MIRROR goes to press Miss Hall wires that she will open in Toronto at the Tuesday matinee, her baby having luckily recovered. The management, however, will retain Miss Palmer in the bill.

THE GOLDFISH BUSINESS.

Foy and Clark have been very much disturbed over the fact that Wood and Sheppard have been using their goldfish-eating specialty. The musical artists claim that the idea was used twenty-five years ago in pantomime by Martinetti and Zanfretta. The following letter in reference to the matter was received yesterday:

NEW YORK, April 16, 1899.

To the Editor of The Dramatic Mirror:

SIR.—We are surprised that such artists as Wood and Sheppard would use anything that does not really belong to them. As to Martinetti and Zanfretta, whom they claim did the goldfish business, they might as well claim they did our act twenty-five years ago. The goldfish idea has been identified as a trade-mark with us. When performers do any part of any one else's act they have to make some excuse for doing it. We gave permission to Foy and Clark to do the fish act, and they are the only ones we ever gave it to.

Yours very truly,

RUSSELL BROS.

BUSY AGENTS.

The Lykens-McGarvie Co. are very busy booking engagements for newcomers in vaudeville, as well as for long-established stars. Their latest capture is Eloise Mortimer, the popular prima donna, who has entered vaudeville under their auspices. The Dresden Trio, in George Totten Smith's operetta, The Queen's Fair; Mr. and Mrs. Fitzroy K. Tobin, the refined musical duo; Joe Welch, the popular Hebrew Impersonator; the three Lukens Brothers, horizontal bar novelty artists, and George Wilson, the famous minstrel, are among the other well-known acts booked by this enterprising firm.

FLORRIE WEST RETURNS.

Florrie West arrived in San Francisco last week after a very successful engagement in Australia. She will return to that country in December, 1901, to play in pantomime for Williamson and Musgrove. She is now on a tour of the Orpheum circuit and later will play the Keith houses. Next season she will be with How Smith and Jones. She writes to THE MIRROR that she is glad to be back home in dear old America again.

ERNEST HOGAN'S PLANS.

Ernest Hogan writes THE MIRROR that he has severed his connection with Black Fatti's Troubadours and will spend the Spring and Summer in writing skits and songs for his starring tour next season. He will collaborate with his protégé, Tom Logan, author and character artist, and hopes to produce several songs which will eclipse his famous "All Coons Look Alike to Me."

SHEA'S NEW VENTURE.

Michael Shea, manager of Shea's Garden Theatre, in Buffalo, has leased a theatre in Toronto, which is now being remodeled, and anticipates opening it early in August. It will be called Shea's Theatre, and will play the same class of attractions as the Buffalo house, and the bookings will be made for both at the same time. The new theatre will seat 2,000 people.

CORA TANNER POISONED?

A startling story came from Omaha last week to the effect that Cora Tanner, who was playing at the Creighton-Orpheum, had been poisoned by

VAUDEVILLE.

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VAUDEVILLE HOUSE SHOWS

Under the Direction of MR. ROBERT GRAU.

IMPORTANT TO MANAGERS.

The undersigned is prepared at all times to specially organize COMPLETE MONSTER VAUDEVILLE BILLS to take the place of combinations, and as the ranks commence to thin out at this season, when business results demand good attractions, the managers are now confronted with the opportunity of presenting novelty, originality, and a complete change, and at the same time make the "vaudeville experiment," and perhaps add to the chain of theatres that make fortunes yearly presenting

"MODERN VAUDEVILLE."

THIS WEEK at

Grand Opera House,
SYRACUSE, N. Y.

3RD WEEK OF

"MODERN VAUDEVILLE."

ISABELLE URQUHART AND CO.

MONROE AND MACK.

SMITH AND CAMPBELL.

WORMWOOD'S DOGS.

AND

ALL STAR BILL.

Week of April 24th,

Toronto Opera House,

TORONTO, CANADA.

FLO IRWIN and

WALTER HAWLEY.

GEO. W. MONROE,

and

MONROE AND MACK.

DUFFY, SAWTELLE and DUFFY

HOOKER and DAVIS.

MARGUERITE ASHTON.

GRACE HAZARD, Etc.

This Week at TORONTO OPERA HOUSE,

TORONTO, CANADA.

"THE NEW MINT."

1ST WEEK OF

"MODERN VAUDEVILLE."

PAULINE HALL.

MINNIE PALMER AND CO.

BARNEY FAGAN.

HENRIETTA BYRON.

FRANK CUSHMAN.

MEEKER BAKER TRIO.

NELLIE BURT.

FORRESTER AND FLOYD and others.

Week of April 24th,

Gilmore's Auditorium,

PHILADELPHIA, PA.

MARIE JANSEN.

MAUD COURTNEY.

HILDA THOMAS and

FRANK BARRY.

FISHER and CARROLL.

ANNA TERESA BERGER.

CLAYTON SISTERS.

SPENCER BROTHERS.

GUILBERT.

Week of April 24th,

Kernan's Howard Auditorium,

BALTIMORE.

MARIE TAVARY.

BARNEY FAGAN.

HENRIETTA BYRON.

WOOD and SHEPPARD.

JESSIE MERRILLES.

RAYMOND and WEST,

and others.

THIS WEEK at

Kernan's Howard Auditorium,
BALTIMORE, MD.

SPRING SEASON OF

"MODERN VAUDEVILLE."

MR. AND MRS. OLIVER BYRON,

Debut in Vaudeville.

MARIE JANSEN.

GUS WILLIAMS.

DUFFY, SAWTELLE & DUFFY.

CLAYTON SISTERS.

SPENCER BROTHERS.

SEELEY and WEST, ETC.

Week of

April 24th,

4th WEEK

OF

Modern

Vaudeville

AT

The Grand

Opera House,

SYRACUSE, N. Y.

Week of May 1st,

Star Theatre,

CLEVELAND, OHIO.

BESSIE BONEHILL.

FLO IRWIN and

WALTER HAWLEY.

GEO. W. MONROE.

DOROTHY DREW.

SEELEY and WEST.

CLAYTON SISTERS,

and others.

Headliners booked, also specialty for vaudeville theatres, combinations and "between acts" of repertoire companies—perfect service.

Will consider any kind of proposition to encourage the extension of the vaudeville circuits. Try a Vaudeville House Show once and you'll find a new use for your theatre.

ROBERT GRAU, 66 West 53rd St., New York.

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partaking of some candy which had been sent to her. "Jake" Rosenthal, who manages the Creighton-Orpheum, hardly ever allows a week to pass without getting up a sensation of some sort to advertise his house, and it is suspected that the Cora Tanner poisoning is his latest.

VAUDEVILLE BENEFIT FOR THE FUND.

A monster benefit for the Actors' Fund will be given by the vaudeville branch of the profession at the Broadway Theatre on Sunday evening, April 30, under the auspices of the leading managers and agents of New York city, headed by Tony Pastor.

It is a fact that vaudeville performers are being constantly helped by the Fund, and it is only just that the vaudevillians should turn to and lend a helping hand to this great charity.

A big bill of star performers is being arranged, and it is hoped that a substantial sum will be added to the treasury of the Fund.

The first top-liner to offer her services was Lottie Gilson, "the Little Magnet," who will sing some of her latest successes. "Aunt Louisa" Eldridge, who has recently come into the vaudeville fold, has also offered to assist. Others will be added as the days go by until the programme will be filled with the names of popular performers, making a bill which will be bound to attract the public in large numbers.

GRAU'S HOUSE SHOWS.

Robert Grau is never happier than when he is stimulating interest in vaudeville in new places, and if he succeeds as well in the future as he has in the past performers will be able to work the whole year 'round, without appearing in the same city twice in one season. This week he has furnished big bills for the Grand Opera House, Syracuse, N. Y., the Toronto Opera House, and Kernan's Auditorium, Baltimore. Next week he will furnish bills to these houses and to Gilmore's Auditorium, Philadelphia. The success of these occasional "house shows," given in theatres usually devoted to legitimate attractions, proves the soundness of Grau's theory, that there is a real demand for good vaudeville in cities where it has not been established as an institution.

VAUDEVILLE JOTTINGS.

At the funeral of the late E. Z. Gerould, formerly resident manager of Keith's Union Square Theatre, large and handsome wreaths were received from Mr. and Mrs. R. F. Keith, Mr. and Mrs. E. F. Albee, and W. R. Hearst, with whom Mr. Gerould was intimately associated on the Journal. These and many other friends were present, and the staff of Keith's sent a large pillow of lilies and roses and a broken column of flowers over five feet high.

Charles Horwitz is the author of the Uncle Tom's Cabin story in Irish dialect, the pantomime flirtation scene, and several other little bits done in Jessie Couthoul's act, Little Scenes in Life, the title of which was suggested by him to Miss Couthoul.

Cook and Mals are now in their tenth week with Gus Hill's Gay Marqueraders co., and are making a big hit with their illustrated songs.

Delmore and Wilson close their fourth season with Murray and Mack's Finnegan's Ball co. at Indianapolis, Ind., April 29. They will play a few weeks in vaudeville before going to their Summer cottage at Onset Bay, Mass. They are under contract with Clifford and Huth for their High Born Lady co. for next season.

Manager J. J. Mordock, of the Masonic Temple Roof Garden, Chicago, announces that an additional deck will be erected on that airy resort, making the building twenty-three stories high.

Hines and Remington made a decided hit at Keith's Boston house last week. Their press notices were extremely flattering.

The Gypsy Quintette are meeting with great success on the Orpheum circuit. They were showered with roses in Los Angeles and received plenty of applause besides.

T. J. Farron was honored during his recent engagement at the Orpheum in Kansas City, by his fellow Eika, who attended the performance

J. E. GARDNER AND GILMORE KITTY



Continued success of the
favorite singing and
comedy sketch
artists.

THIS WEEK....

Proctor's Theatre, Albany.

AT LIBERTY FOR FIRST-CLASS COMPANY, SEASON '99-1900.

"SALLY IN OUR ALLEY."

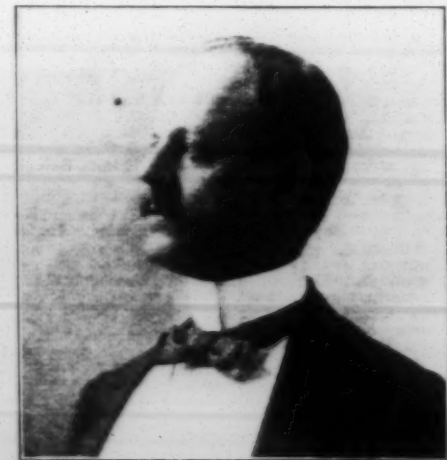
LYDIA YEAMANS-TITUS

"Whose 'Baby' songs will live
in the Traditions of the Stage."

FREDK. J. TITUS, Business Mgr

Scott's Exchange, late Low's,
3 Northumberland Avenue, London, Eng.

Time all filled up to 1901.



SISTERS WHITING

PEERLESS DUO OF LADY CORNETISTS. En route WHO IS WHO CO.

AT LIBERTY FOR NEXT SEASON. Address New York Agents, or 1523 3d Ave., N. Y.

The Sisters Whiting play cornet duets so well that one marvels that they have not become more conspicuous long ago. They are remarkably skillful. Chicago Record.

FRANK WHITMAN,

Trick Violinist and Monologist. The only performer introducing
a violin song and dance—a decided novelty.

PIANISSIMO

In THE MAN IN THE MOON CO.

Permanent address, THE NEW YORK THEATRE.

In a body and afterward made merry with him as their guest at the lodge rooms. Among the artists who appeared were "Billy" De Vere, Otis Harlan, Neal Hayes, Jesse Vernon, Carl Smith, and Louis Massen.

Blackson and Burns put on their blackface act in Kansas City last week, and it was well received.

Margaret Rosa was called home suddenly to Cincinnati, while playing the Chicago Opera House, on account of the death of her father. His remains were interred in St. Joseph's Cemetery, Price Hill, Cincinnati.

Frank P. Haven, having closed with the Pittman Stock co., has joined Washburn's Minstrels as business manager.

Curtis and Gordon were at the Apollo Theatre, Berlin, when last heard from.

Mamie Harnish is visiting her relatives in Braintree, Mass. She introduced her new song, "The Handicap," at the Grand Theatre, Boston, last week, with success.

Mr. and Mrs. Stuart Darrow are at the Grand Opera House, Washington, this week, where they will introduce for the first time some new features in their sand and smoke pictures.

Philip Robson, the tenor, has retired from the stage, and is conducting a vaudeville agency in Boston.

Charles M. Seay and Helen Weathersby presented Mr. Seay's new sketch, Dollars and Dogs, at Shea's Theatre, in Worcester, Mass., last week. They made a decided hit, and received some very flattering press notices. The plot of the new sketch is said to be very amusing.

Irene Young has been engaged to play the title-role in Charles Leonard Fletcher's new sketch, Wooling a Widow. Miss Young was formerly with the vaudeville team of Wren and Young, and is a very clever performer.

E. R. Phillips, leading comedian with the Bowdoin Square Theatre Stock co., Boston, will enter vaudeville next month in a new monologue.

Florence Henderson will play the Keith circuit, commencing next month, in a new specialty. Miss Henderson is well known in Boston society circles.

Louis Lesser will replace the pickaninnies in Anna Suits' act with two girls.

Harry Thompson has just finished a successful tour of the Keith circuit.

Frank Gould visited Keith's on Saturday night last for the express purpose of seeing the handsome motion picture of George Gould's St. Bernards, which is shown by the biograph.

Arthur Sidman was taken suddenly ill while playing Keith's, Providence, last week and was obliged to remain out of the bill after Wednesday. He will have to rest in Providence until he recovers. It is unfortunate that Sidman's illness should occur now, as he is making the hit of his career in his new sketch, Back Home.

Cissie Loftus was engaged last week to appear at Shea's Garden Theatre, Buffalo, next June, at a very large salary.

Nat M. Willis and Mlle. Loretto send THE MIRROR a very pretty postal card from Madeira, on their way to South Africa.

The employees of F. V. Dunn's Music Hall, on Twenty-third Street, will have a benefit on Sunday evening next. An excellent bill will be presented by several well-known performers.

Knox Wilson, the German comedian, opened an eleven weeks' vaudeville season last week at the Alhambra, Milwaukee. He followed Felix Morris and co. on the bill, and made a pronounced hit.

The Robbins, Clint and Bessie, are playing short engagements at Buffalo and Toronto, and will return East with their new copyrighted act, A Statue by Circumstances, which is said to be a genuine novelty.

Goggin and Davis, the comedy acrobats, will sail for London to-morrow (Wednesday), on the Paris. They will open at the Palace, London, on May 1.

Emma Krause and Margaret Rosa have decided not to part company just yet, and will work together for a while longer.

On Wednesday, April 12, Lizzie Clifford, of the Clifford Sisters, was married to Thomas D. Coulson, of Albany, N. Y. Alice Clifford (Mrs. Burr Brown), is at her home in Macon, Ga. After playing a few engagements next summer, the Clifford Sisters will retire from the stage. Alice will go to her home in Macon, and Lizzie will live in Albany.

Anna Wilkes has just closed a successful two weeks' engagement at Shea's houses in Worcester and Springfield, Mass.

Frank Whitman, the clever young trick violinist, has been engaged for The Man in the Moon, which is to be produced at the New York on April 20. He is to create the part of Pianissimo, an eccentric character, in which he will have an opportunity to introduce his trick violin playing.

The three Lukens Brothers have given the exclusive management of their business to the Lyons-McGarvie co. This is one of the strongest acrobatic acts in vaudeville, and made a big hit when it was presented at the Proctor houses in this city recently.

Ryan and Ryan, the comedy duo, have added to their repertoire a new sketch that is based upon a theme rich in its fund of humorous opportunities. Its development will permit, in a consistent way, of the introduction of "coon" songs by Miss Ryan and the Irish specialty of Mr. Ryan. They will play a return engagement at Pastor's shortly.

Lillian Swain, having secured a capital comedy sketch by James R. Garey, will shortly make her debut in vaudeville. She will be assisted by Harry B. Mestayer. A startling comedy effect is promised.

Sydney Grant and Miss Norton were at Shea's Garden Theatre, Buffalo, last week, for the second time within a space of eleven weeks. Their success became greater with every performance. On Friday night the applause was so great that although everything was ready for the next act, it could not go on until this clever team had taken two curtain calls, and Mr. Grant had to make a little speech of thanks.

Vernelo, the illusionist, and Madame Vernelo have closed their Western tour and opened on April 16 in this city.

Manager George H. Bubb, of the Lycoming, Williamsport, Pa., had a lively time last week, preventing the Mamie Zozo co. from appearing at his house. The Zozos tried to insist upon playing, but Mr. Bubb was obdurate, and the troupe had to move on. The Williamsport papers made quite a fuss over the affair.

Mr. and Mrs. John C. Rice (Sally Cohen, accompanied by their daughter, Gladys, and Madame Elsie Fox, will sail for London on June 7.

The Borani Brothers will sail for Europe on Aug. 27. They have been booked by Ted D. Marks for an engagement at the Palace, London, in their specialty, the disappearing demons.

Carrie Sanford is having some alterations made in her sketch Whose Hat, which made quite a hit at Proctor's recently. It has a novel theme, and is unlike any other one-act play now before the public.

Mlle. Ani is now playing a successful season of dates. Her new act, The Frame of Life, has made a decided hit.

A grand testimonial will be tendered to Louis Hurlig, treasurer of Hurlig and Seamon's Music Hall and their various enterprises, on Monday, June 5, at the Harlem Music Hall. Only the best talent of the vaudeville stage will appear, and the programme will be one of the best ever witnessed. "Lou," as he is called by his many

friends, is very popular, and the testimonial will probably prove a big success. The sale of tickets began last week.

Bob Mack has issued an extremely neat booklet, containing a concise history of his twenty-three years' experience in theatricals. He is resting at his home in Indianapolis, Ind., and is considering offers for next season.

Joseph Hart and Carrie De Mar finished a triumphant engagement at Keith's Boston house on Saturday last. Their work in The Quiet Mr. Gay was warmly praised by the papers, and their pictures appeared in the half-tone supplement of the Boston Journal.

Minnie Seligman-Cutting will be seen at Proctor's Twenty-third Street Theatre early in May. She is now finishing a very successful season in St. Louis.

Sam T. Jack has been suffering for some time past from rheumatism. He returned recently from a trip to West Baden, Ind.

An article on the boomerang-throwing act of Rawson and June, illustrated with photographs and diagrams, appeared in a recent issue of L'Illustration Mondain, a Paris paper. Rawson and June have been playing at the Casino de Paris with great success.

The team of Lester and Jermon are now united matrimonially as well as professionally. Harry H. Lester informs THE MIRROR that he and Irene Jermon were married at their home in Philadelphia on April 16.

Edna Bassett Marshall and co. made such a hit at Dockstader's Wonderland Theatre in Wilmington last week that she has been specially engaged to present her new novelty singing act at the Elks' benefit, which will take place at the Grand Opera House, Wilmington, in May. She is this week at Bijou, Richmond, Va.

Pitrot writes THE MIRROR from Cape Town, South Africa, that his co. has made a big hit there. The newspapers were very generous in their praise.

Ed Latell will play his last engagement in New York at Pastor's week of May 15, and will sail for London on May 24.

Wanted, A Model, by Carroll Fleming, was written expressly to give Mae Crassley, the clever singing comedienne, an opportunity to display a number of stunning gowns, and to show off to advantage her brilliant soprano voice, as well as to afford Walter Hodges, of the 'Way Down East' co., a chance to again prove himself a master of light refined comedy. Wanted, A Model will be the headline at the Novelty in Brooklyn next week.

Joseph Carroll, of Fisher and Carroll, who were compelled, week before last, to cancel their engagement at Hyde and Behman's Theatre, Brooklyn, in midweek, owing to the critical illness of Mr. Carroll's father at Boothwyn, Pa., informs his manager, Edgar Selden, that the patient is now convalescent, and that they have resumed work at Rochester this week. Next week they will appear at Gilmore's Auditorium, Philadelphia.

Charles Wayne and Anna Caldwell will appear in their sketch, To Boston on Business, on the Burke circuit, beginning May 14.

Meyer Cohen, representative for Charles K. Harris, says: "Every theme known to inventors of Ethiopian ditties has been used more or less, since syncretized time became popular, and it looked as if the well had been drained, but Mr. Harris again comes to the front with a melody which he has handled in a very clever manner. The title is 'Niggerism,' and professionals now using it pronounce it a big applause winner."

Josephine Gassman opened at the Orpheum in San Francisco on April 9, and scored a pronounced hit.

Charles T. Aldrich will sail for London to-morrow to fill engagements made several months ago.

"Abe" Shiffman, the affable Western representative for Charles K. Harris, spent last week in New York. This was his first trip East, and he thoroughly enjoyed it.

Marshall P. Wilder's engagement at the San Francisco Orpheum has been extended from two weeks to three. This shows that the merry little man has made a solid hit with the patrons of the house.

Last week Beatrice Moreland bought a \$10,000 endowment policy, payable in ten years. She considers this a much better investment than real estate, for at the end of that time she will have nearly \$15,000.

VAUDEVILLE PERFORMERS' DATES.

Alburtus and Bartram—Folies Bergere, Paris, France, March and April.
Angela Sisters—St. Charles, New Orleans, 17-22.
Academy of Music—New Orleans, 24-29.
Allister, Hy.—Keith's, Boston, 17-22.
Asbys, The—Olympic, Chicago, 17-22. Haymarket, Chicago, 24-29.
Austin, Geo.—Proctor's, N. Y., 17-22.
Ani, Mlle.—Haymarket, Chicago, 17-22. Chicago O. H., 24-29.
Aberns, The—Harlem Music Hall 17-22.
Arnim and Wagner—Proctor's, N. Y., 17-22.
Ashton, Marguerite—Auditorium, Baltimore, 17-22.
Arnold, Clara—Cook O. H., Rochester, 17-22.
Auden, Arthur—Olympic, Chicago, 17-22.
Bogert and O'Brien—G. O. H., Syracuse, 17-22. H. and B's, Brooklyn, 24-29.
Beaumont Sisters—K. and B's, N. Y., March 13-April 22.
Blackson and Burns—Orpheum, Omaha, 17-22. Lyceum, Memphis, 24-29.
Brown, Harrison and Brown—Shea's, Buffalo, 17-22.
Britton, Evelyn—Haymarket, Chicago, 17-22.
Batty, Prof.—H. and B's, Brooklyn, 17-22.
Bostonian Comedy Four—St. Charles, New Orleans, 17-22.
Burton, Ray—Novelty, Brooklyn, 17-22.
Blanchard, C. C.—Keith's, Boston, 24-29.
Bingham, J. W.—Norfolk, Va., 17-22.
Bingham, Kitty—Norfolk, Va., 17-22.
Bernard, Barney—Harlem Music Hall 17-22.
Bennett, Ned—Pastor's, N. Y., 17-22.
Bryant, Harry—Pastor's, N. Y., 17-22.
Barton and Ashley—Keith's, Boston, 17-22.
Byron, Mr. and Mrs. Oliver—Auditorium, Baltimore, 17-22.
Bennatti, Mue.—Hopkins', Chicago, 17-22.
Coakley and Huested—Cook O. H., Rochester, 17-22.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Couthoul, Jessie—Gilmore, Springfield, 17-22.
Caron and Herbert—Hopkins', Chicago, 17-22. Orpheum, Omaha, 24-29.
Case, Charles—Haymarket, Chicago, 17-22.
Cressey and Dayne—Olympic, Chicago, 17-22. Haymarket, Chicago, 24-29.
Cohans, Four—Keith's, Phila., 10-22.
Clifford and Huth—Palace, N. Y., 17-22.
Chit, Monk—K. and B's, N. Y., 3-22.
Courtney, Maud—Wonderland, Detroit, 17-22. Auditorium, Phila., 24-29.
Conlter and Starr—Palace, N. Y., 17-22.
Craske, Edith—Columbia, St. Louis, 17-22.
Carroll, Lew—Keith's, Prov., R. I., 17-22.
Cooke and Mals—Bijou, Toronto, 17-22. Montreal 24-29.
Clayton and Clance—Keith's, Prov., R. I., 17-22.
Conway and Leland—Alhambra, Milwaukee, 17-22.
Carns, Emma—Harlem Music Hall 17-22.
Canfield and Carleton—Pastor's, N. Y., 17-22.
Conway and Straits—Pastor's, N. Y., 17-22.
Carlson, The—Pastor's, N. Y., 17-22.
Cardowine—Proctor's, N. Y., 17-22.
Cook, May—Palace, N. Y., 17-22.
Carr and Jordan—Howard, Boston, 17-22.
Clayton Sisters—Auditorium, Baltimore, 17-22.
Collins, Nina—Bijou, Wash'n, 17-22.
Carmannelli and Lucille—G. O. H., Wash'n, 17-22.
Carlson Sisters—Shea's, Buffalo, 17-22.
Carroll and Crawford—Keith's, Phila., 17-22.
Dandy, Jess—Palace, N. Y., 17-22. Bijou, Wash'n, 24-29.
Darrow, Mr. and Mrs. Stuart, G. O. H., Wash'n, 17-22.
Cook O. H., Rochester 24-29.
De Forests, The—H. and B's, Brooklyn, 17-22.
Demonic and Belle—Glenchester, Mass., 17-22.
Duffy, Sawtelle and Duffy—Auditorium, Baltimore, 17-22.
Dales, The—Keith's, N. Y., 17-22.

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Weeks May 8, 15, Combinations.

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La Mar Sisters

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"Appointed to the echo."—Syracuse, Exc. Herald.
"A modest, sweet-voiced young woman in white, who chooses such ballads as 'Dixie,' 'Maryland' and others, which can never be permanently displaced in the heart of the public."
Week of April 17, Detroit, Mich.

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"The Mystery of the Mortgage,".....for Henry E. Dixey
"Miss Ambition,".....for Hilda Thomas
"A Royal Visitor,".....for Mr. and Mrs. Harry Budworth
"A Pair of Spoons,".....for Carr and Jordan
"Her Ideal Actor,".....for Giguere and Boyer
"Famous Parodies,".....for Nat M. Willis
Also monologues, sketches, etc., for Bernard Dyllan, Ray L. Royce, Harvey Sisters, Mr. and Mrs. Gene Hughes, and many new acts in preparation for headliners in vaudeville. For terms, etc., address:

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dramatic, supported by two pretty girls. Also, "HOW THEY FINISHED THE PLAY," high-class comedietta for lady star and clever comedian. Scenarios others furnished. Cash sale only. Address COMEDietta, MIRROR OFFICE.

Dartos, The—Haymarket, Chicago, 17-22.
De Moras, The—Proctor's, N. Y., 17-22.
Delmore and Lee—K. and B's, N. Y., 17-22.
Drew, Mr. and Mrs. S.—G. O. H., Pittsburgh, 17-22.
Daly and Devere—Keith's, Prov., R. I., 17-22.
Doerge, Alma—Keith's, N. Y., 17-22.
Douglass and Ford—Pastor's, N. Y., 17-22.
Dreher, Henrietta—Proctor's, N. Y., 17-22.
Duncan, O. B.—Palace, N. Y., 17-22.
Duncan, C. H.—Howard, Boston, 17-22.
Dooley and Tenbrooke—Keith's, Boston, 17-22.
Dale, Musical—Fountain Sq., Cin., 17-22.
Dupree, Minnie, and Co.—G. O. H., Wash'n, 17-22.
Deltorelles, The—Cook O. H., Rochester, 17-22.
Dresden Trio—Keith's, Phila., 17-22.
Dawsons, The—Keith's, Phila., 17-22.
Donovans, The—Novelty, Brooklyn, 17-22.
Emery and Russell—Chicago O. H., 17-22.
Eldridge, Press—Keith's, Prov., R. I., 17-22.
Emmett, Grace—Haymarket, Chicago, 17-22.
Eckert and Heck—Boston, 17-22.
Ernani—Howard, Boston, 17-22.
Eddy Family—Keith's, Phila., 17-22.
Ellsworths, The—Haymarket, Chicago, 17-22.
Eldridges, The—Novelty, Brooklyn, 17-22.
Falke and Semon—Haymarket, Chicago, 17-22. Chicago O. H., 24-29.
French, Henri—K. and B's, N. Y., Feb. 20-April 22.
Felix and Barry—Proctor's, N. Y., 17-22. Palace, N. Y., 24-29.
Farson, T. J.—Olympic, Chicago, 17-22. Chicago O. H., 24-29.
Fox and Allen—Keith's, Prov., R. I., 17-22.
Forbes and Quinn—Keith's, Phila., 17-22.
Ford and Davern—Leland, Albany, 17-22.
Fields and Ward—Poli's, New Haven, 17-22.
Fox and Summers—Chicago O. H., 17-22.
Fredericks Troupe—K. and B's, N. Y., 10-22.
Flood Brothers—Haymarket, Chicago, 17-22.
Favor, Addie—Norfolk, Va., 17-22.
Favor and Sinclair—Orpheum, San Francisco, 17-24.
Los Angeles May 18.
Francelli and Lewis—Olympic, Chicago, 17-22.
Franklin, Irene—Howard, Boston, 17-22.

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Single Women and Sister Teams always in demand.
W. H. PEASE, Prop. W. R. LEARY, Mgr.

Flower, Mamie—Howard, Boston, 17-22.
Fish and Quigg—Bijou, Wash'n, 17-22.
Fredericks Brothers—Keith's, Boston, 17-22.
Flynn, Joe—Columbia, St. Louis, 17-22.
Fortuni Brothers—Shea's, Buffalo, 17-22.
Fisher and Carroll—Cook O. H., Rochester, 17-22.
Fanchonetta Sisters—Cook O. H., Rochester, 17-22.
Fields, The—Keith's, Phila., 17-22.
Fremonts, The—Olympic, Chicago, 17-22.
Ferguson, Maud—Chicago O. H., 17-22.
Frobel and Ruge—H. and B's, Brooklyn, 17-22.
Fields and Salina—H. and B's, Brooklyn, 17-22.
Felix and Claxton—Brooklyn Music Hall 17-22.
Garrisons, The—England—indefinite.
Gaylor and Graff—Comedy, Syracuse, 17-22. Pastor's, N. Y., 24-29.
Gassman, Josephine—Orpheum, Los Angeles, 16-22.
Glenroy, James R.—Orpheum, Kansas City, 17-22. Orpheum, Omaha, 24-29.
Gardner and Ely—Harlem Music Hall 17-22.
Gladstone, Lotta—Pastor's, N. Y., 17-22.
Gilford, Harry—Keith's, Boston, 17-22.
Graham, Geo.—St. Charles, New Orleans, 10-22.
Griffith Brothers—K. and B's, N. Y., 10-22.
Golden, Geo. Fuller—Lyceum, Cleveland, 17-22.
Goggin and Davis—Palace, Buffalo, 17-22.
Gordon and Lovano—Pastor's, N. Y., 17-22.
Guilbert—Auditorium, Baltimore, 17-22.
Goldsmith Sisters—Bijou, Wash'n, 17-22.
Guyer and Daly—Keith's, Phila., 17-22.
Gilligan and Delmore—Olympic, Chicago, 17-22.
Gorton and Norton—Dunfee, Syracuse, 17-22.
Gould, Wesley, Gould and Venita—Mirror Theatre, Des Moines, 17-22.
Howe and Edwards—England—indefinite.
Hart, Annie—Orpheum, Omaha, 17-22. Lyceum, Memphis, 24-29.
Hanley and Jarvis—Keith's, Boston, 17-22.
Hart and De Mar—Keith's, Prov., R. I., 17-22.
Hartley and Amann—Olympic, Chicago, 17-22.
Heath, Marie—Avenue, Pittsburgh, 17-22.
Hines and Remington—Keith's, N. Y., 17-22.
Hayes and Lytton—Cook O. H., Rochester, 17-22.

(Continued on page 8.)

VAUDEVILLE.

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A FEW GOOD OPINIONS. Bad ones we don't print.

Chicot—Daily Telegraph, Mar. 31.
HYDE & BEHMAN'S.

Brooklyn Daily Eagle, Mar. 27.
HYDE & BEHMAN'S.

Albany Press-Kickerbocker and Morning
Express, April 4.

NOTHING BETTER IN
VAUDEVILLE.

Dolan & Lenharr's High-Toned Burglar is brisk in
action and up to date, and they play it well enough
to get out all there is in their respective roles.

Another part of the programme here, a sketch by
Jas. F. Dolan and Ida Lenharr entitled a High-Toned
Burglar, was cleverly done.

Another of importance on the bill is Jas. F. Dolan
and Ida Lenharr. They presented as funny and as
well written farce as has ever been seen in Albany.

Voila notre affiche du Palais, la semaine dernière.

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"THE RUDE AND THE KID."

Hit of the bill, Grand Opera House, Syracuse, last week. This week,
Leland Opera House, Albany, N. Y.

THE ONLY comedy piano act that can follow ALL the rest and "make good."

P. S.—Read the LAST line over again.

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FRED NIBLO

MONOLOGUE COMEDIAN.

You all know who ALAN DALE is. Well, he visited Proctor's Theatre in New York on Feb. 28 for the purpose
of criticising two big stars. After devoting some space to them, he went on to say:
"You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose
that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that
pleased me most was neither —, nor —. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue
of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with
the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue
was unwound."

Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical
comedy.

SIS HOPKINS—A WISE CHILD.

ALAN DALE, New York Journal, March 8, 1899. "When Miss Melville gets a play of her own I'll pay
my dollars to see her, any day."

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Charming Operetta, THE LILY OF LAGUNA The Hit of the London
American Tour, Commencing in April, includes New York, Omaha, Kansas City, Los Angeles, San Francisco, Mil-
waukee, Philadelphia, and Boston. Music Hall season.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The theatres will suffer this week in consequence of the arrival of Ringling Brothers' Circus. All Chicago seemed to be on the street to view the parade and it must be said to the credit of the Ringlings that their turnout was immense. Everything seemed new and most of the costumes were bright and attractive. As for the circus itself, it is a wonder, and so far the big Tatter-sall Building has been filled at every performance. The Ringling Brothers are to be congratulated on bringing us the best performance, managerie, etc., we have yet seen. The engagement is for two weeks and will without doubt be a very profitable one.

At the vaudeville houses there are some very entertaining people this week. Of course the three Kohl and Castle houses employ the greater number. The three bills are divided as follows: Olympic Theatre, E. M. Hall, Wesson, Walters and Simon; T. J. Farron, Frances Hartley and Andy Amann; the Fremonts, Frenchell and Lewis; the Ashbys, Arthur Amundsen, Sam Lucas and Madam Tyler; Kitty Mills, Three Schuyler Sisters, Lash and Huff, and Gilligan and Delmore. Chicago Opera House: Felix Morris and Co., Melville and Stetson, Watson, Hutchings and Edwards, Four Nelson Sisters, Wilson and Leveister, John T. Tierney, Baby Lewis, Kattie Leslie, the Rexes, Brothers La Moyné, Fox and Summers, M. Scott, Lizzie McKeever, Emory and Russell, Le Clair and Hayes, and Maud Ferguson. Haymarket: Falke and Semon, the Darts, Charles Case, Evelyn Britton, Grace Emmett, M. Langslow, M. An. Flood Brothers, the Middletons, Knox Wilson, Warren and Howard, Elliot Vetter, Walker and Wilson, the Ellsworths, and others.

Hopkins: The stock co. presents The Prodigal Daughter and the production is noteworthy in every particular. Colonel Hopkins and his very efficient stock co. merit praise. The olio includes Caron and Herbert, M. Bennatti, Waterbury Brothers and Tenny, and the Le Page Sisters, who all deserve notice.

Alhambra: Richards, Pringle, Russo and Holland's Minstrels hold the boards in conjunction with Rice's Comedy, or the Origin of the Cake Walk. Billy Kersands and several other colored comedians do entertaining work.

Sam T. Jack's: Weber's Dainty Duchess co. is in the second week of a most successful engagement. The olio is superior to those usually seen with burlesque cos. and the burlesque was thoroughly well constructed. Pretty ensembles and other embellishments served to make the performance a very fetching one. Letta Meredith is pretty and shapely and just the one to head this jolly lot of burlesques. Charles H. Burke also made a hit. Specialties by the following were received with favor: St. Clair and Lorenzo, Ford Brothers, Raymond and Clark, Alene and Clark, the Mimic Four, Burke Brothers and Kessler and Carrick.

Notes: The Sans Souci Park has a long list of excellent bookings for the coming season, which open about June 1. The bookings are handled outside the Chicago Vaudeville Agency. Sam Deussen, business manager of Weber's Dainty Duchess co., will present his new piece and co. called Saratoga Chip at Waldmann's Newark, N.J., May 3.—Farris Wheel Park, Masonic Temple and several other parks, gardens, etc., will offer vaudeville this summer as heretofore.

BOSTON, MASS.—Keith's presents this week a nearer approach to an old-fashioned variety show than it has had in a long time. There are no dramatic topicals, but the vaudeville turns are varied and the teams are decidedly popular. In the programme are: Helene Mora, Harry Gilfoil, O'Brien and Havel, Leonidas' dogs, Doolley and Ten Brooks, Harry Allister, the Savanas, Hanley and Jarvis, the Monroes, Louise Parker, the Pharcy Troupe, Fredricks Brothers, Mlle. Valeska, Lynch and Jewell, Barton and Ashley, Zimmer, and the biograph.

There is a house bill at the Howard Athenaeum this week, including Troja, Jones, Grant and Jones, Ermani, MacDonald Brothers, Carr and Jordan, Tack and Steele, Irene Franklin, Fish and Quigg, Mack and Flower, Charles H. Dunn, Nizares, Grace Vaughn, Terry and Lambert, Ida Russell, the Harris Trio, Parlo Eight, Mathien, Mabel Stanley, Fred A. Pelot, Harry de Lain, and John H. Shepley.

At the Grand this week the Broadway Burlesquers have another Boston engagement. In the co. are: Smith and Cook, Le Clair and Leslie, Carrie Scott, Marie Richard, Bennett and Rich, Merritt and Rozella, Cohen and Gardner, and Dave Lewis. The house supplementary bill includes the Armstrong Brothers, Marie Rogers, Charles Mark, and Charles Clark.

In the Moulin Rouge co. at the Lyceum this week are: Wills and Collins, Harris and Walters, Dixon, Bowers and Dixon, Cooper and Stewart, the Batchelor Sisters, and Cuerdo and Nolan.

The Palace makes a temporary change to drama, and presents A. Q. Scammon's co. in Side Tracked this week.

At Austin and Stone's the bill includes Bessie O'Byrne, Miles, Ireland, Walsh, the Sisters Mayo, Mitchell and Love, Prince Wentworth, Cross and Holden, Tom and Lottie Walters, John Gross, Boyne and O'Mara, Gerald Robinson, the Sisters Deering, Jeannette Lilford, Tennyson and Taylor, Kenmore and Norton, and Rosita Bishop.

M. J. Keating, the brilliant press representative of Keith's, is to give an illustrated "Talk on Amusement" before the Organ Club of the Third Universalist Parish, West End, next Thursday evening.

Mr. Keating is a thorough newspaper man, and his long and successful experience at Keith's will make his address of unusual interest. Through the courtesy of Mr. Keating some of his best artists will supplement the entertainment.

Laura Burt's monologue was the great hit at Keith's last week, and she received more attentions than ever during the course of her visit here.

Under B. F. Keith's leadership the protest against the relocation of car tracks on Tremont Street is more effective than ever.

PHILADELPHIA, PA.—It is always a pleasure to witness a performance at the Bijou. The audiences are composed of our best people, who by their applause and patronage appreciate the constant change of the best features available. The bill this week presents the Four Cohans in Money to Burn, the Eddy Family, Guyer and Daly, Stinson and Merten, Johnnie Carroll and Adelaide Crawford, Dresden Trio in the Queen's Fan, Troubadour Four, the Dawsons, Kriesel's dogs, Lozell, Harry and Sadie Fields, Forbes and Quinn, Lewis Palmer, Powers and Theobald, and the biograph. Houses crowded day and night.

The Trocadero Theatre has Harry Morris' Little Lamb, a standard attraction. The new star of the programme is Letopha, a Cuban dancer. Charles Kenna, Dilkes and Wade, Joan Cunningham, Cook and Sonora, Fanchon Sisters, and the living pictures. Opening to large patronage. Mico's City Club 24.

Jim Jeffries, aided by a vaudeville co., is at the Lyceum. The olio introduces Gilbert and Trivedi, the Brownings, George Burrell, Williams and Adams, Campbell and Beard, Hooker and Davis, Post and Clinton, Johnson, Davenport and Lorella. Business capacity. Next week the New Big Sensation.

The Rentz-Santley co. for their second week jumped from the Lyceum to the Kensington, receiving their usual large welcome. Graham's Genuine Southern co. 24.

WASHINGTON, D. C.—The Grand Opera House returns to vaudeville this week, and presents this array of drawing cards: Minnie Dupree, assisted by Theodore M. Brown and Joseph McKeever, in Dangerfield 96, Hilda Thomas and Frank Harry, Cherish Simpson, Welby Pearl, Keys and Nellis, Mr. and Mrs. Stuart Darrow, the Three Nondescripts, the Sisters Miller, and Carmennella and Lucille.

The Lyceum bill for week 15 is Phil Sheridan's City Sports. Maloney's Visit and The Troubles of a King are the burlesques. In the co. are: Leslie and Gaylor, the Monte Myro Troupe, Whitelaw and Stewart, Scanlon and Stevens, Farnum and Nelson, A. C. Lawrence, and Christie Sheridan.

The Bijou presents McAvoy and May, Three Brothers, Luker, Tourjee and Delvict, Fish and Quigg, Sisters Goldsmith, Adelina Rottino, and the return of the popular favorite, Nina Collins.

PROVIDENCE, R. I.—Keith's Charles Lovellberg, resident manager; Ezra Kendall headed the bill 10-15 for a second week, and scored a most pronounced hit. Back Home was the title of a new sketch which Mr. and Mrs. Arthur Sidman presented in a delightful manner, and the work of the Reed Family was heartily applauded. Other good acts were by Lizzie and Vinnie Daly, Zazelle and Vernon, Troubadour Four, Kriesel's dogs, Harry Allister, Riley and Hughes, Al Lubin, Lazelle, and Sawyer and

De Vos. The biograph showed the arrival of our First Rhode Island Regiment on steamer Rhode Island at Fox Point April 1, and was of great interest. 17-22: Joseph Hart and Carrie De Mar. Press Eldridge, Reno and Richards, John C. Fox and Katie Allen, Elizabeth Murray, biograph, Daly and Devere, Sidonia, Clayto and Clarice, Carl Krill, Morrell and Evans, and Lew E. Carroll. Olympic A. A. Spitz, manager; Joseph J. Dowling and Myra Davis and the Howard Athenaeum Specialty co. appeared here 10-15 in a programme containing several meritorious features. Hits were made by Lotta Gladstone, Irene Jerome, and the Christie Sisters. Other acts by Le Roy and Morris, Alex W. Wilson, Hooker and Davies, Brannan and Collins, the Grams, and Lucy Lane were well received. Business good. A Ragtime Reception 17-22. Wood 10-15 the Knickerbocker Burlesquers appeared in a bright programme. Co. includes Bobby Mack and Minnie Daly, Grant and Durand, Shayne and Worden, Mae Taylor, Three Gardners, Mike S. Whallen, and a burlesque called Mixed Ale. Metropolitan Burlesquers 17-22.

JERSEY CITY, N. J.—Graham's Genuine Southern Specialty co. has the offering at the Bon Ton Theatre 10-15 to fine patronage, and it proved to be the best colored show ever seen in this city. The people are all artists and the acts are well received. Sarah Jackson's Reception, the penmanship, a good female quartette, back dancing, and plenty of fun. The olio has Henry Williams, a good dancer; William English, who gives clever imitations of coons from all over the country and does unique juggling; Charles E. Campbell introduces "Chicago," a marvelous performing dog; Nevaro is a unique female contortionist; Christian and Turner, fancy cycle skaters; May Bohm, who has an excellent soprano voice; Tom McIntosh and his wife do their funny sketch, which goes as well as ever. A cake walk concludes the bill, which is both artistic and funny. The Knickerbocker Burlesque co. (return) 17-22: house bill 24-29. Items: Treasurer Morris Kitchen, of the Bon Ton, is formulating a scheme to get the money next season. He has two good things for next September.—Ed O'Connell and Dick Mack, of this city, left here 8 for Boston, where the team opened 10 on the Keith circuit. They have signed for next season with Bryant and Watson's American Beauties.—E. J. Mack, of this city, is now managing Howard's Refined Society Entertainers, consisting of eight people, which is meeting with success in the small towns.—Appearing at the Knights of Columbus anniversary in Hoboken 12 were the Crawford Sisters, Charles Duncan, J. H. W. Byrne, George Gaskin, and Florence Emmett.—Manager Tom Dinkins has signed Jesse Burns to manage one of his numerous enterprises next season.

BUFFALO, N. Y.—Shea's has enjoyed another tremendous week 10-15. The house at both performances has been practically sold out throughout the week. The bill was excellent, and included Charles R. Sweet, Merkel Sisters, Montgomery and Stone, Herbert's dogs, Marie Jansen, Maxwell and Simpson, Willett and Thorne, and Grant and Norton. Week 17-22: Henry Lee and Flo Irwin.—The Court Street enjoyed a successful week 10-15 with Weber's Parisian Widows. The bill was strong in some parts and weak in others. In the first half, the Mahanoy Comedy Four, Cushman and Holcombe, Boyce and Black, Melytha Adams, Castellat and Hall, and Burman and Van, Reilly and Wood's Big Show 17-22.—The bill at the Empire 10-15 included the Robbins, Norman, Waring and Frazer, Marie Gebhardt, Forrester and Allen, Billy Mack, Henry Dempsey, and others.—The engagement of Marie Jansen at Shea's this week came to a sudden termination on Wednesday evening. Manager Shea states that he terminated the engagement because of Miss Jansen's indisposition. Miss Jansen, while rather reticent concerning the whole matter, states that the trouble arose over a disagreement as to her proper place on the bill. The difficulty has been given a good deal of attention by the local press.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident manager): Week opening 10 was the banner of the season as to attendance and quality of performance. Flo Irwin and Walter Hawley and George Felix and Lydia Barry were the headliners, but here, as there, equally as good, and even better, were Bertie Fowler, The Small and Quinn, Ray Burton, Terry and Lambert, May Hoey, Al H. Raymond, and the Cardovyns. The latter are a troupe of international dancers. They are very graceful.—Gaiety (Agnes Barry, manager): T. E. Mico never disappoints his patrons and a large audience greeted his co. 6. Two good burlesques sandwich an olio in which appear Lew Palmer, Leon Sisters, Nellie Waters, Nestor, Wrenn and Holland, O'Brien and Buckler, and a variety of other burlesque Brothers Burlesque co. was booked 10-12, but canceled, and the house will be dark till 13, when the Bohemian Burlesquers are due.

CLEVELAND, O.—Manager Dan Henessey opened the Lyceum as a vaudeville house 10 with a strong bill, of which Pauline Hall was the headliner, with the following artists: Arthur Dunn and Clara Bell-Jerome, John and Bertha Gleeson, Musical Dale, the Wilson Family, Garnella and Shirk, Monroe and Mack, and The Randal's. The latter is an equally strong bill, will be presented, headed by the Fuller Golden.—The Star had the Gay Masqueraders for a return engagement, with John C. Rice and Sallie Cohen in a skit entitled Our Honeymoon as an extra attraction, week 10, and the house was packed at each performance.—Pauline Hall offered her services to the Chamber of Commerce for any exercises that may be held at the christening of the new U. S. cruiser Cleveland.—During the last week the audience demonstrated the fact that vaudeville entertainments are popular here.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The feature week 10-15 was the Damm Brothers, who offered one of the best acrobatic acts seen here in some time. The Donovans were a close second, their Irish sketch being the life of the bill. The hit of the bill, however, was made by Williams and Tucker in Skinny's Finish. Tony Farrell and co. in a new sketch, Hal Merritt, Emory and Norton, and the Lyceum, a picture of the Lyceum and Melbourne were also in the bill. For week 17-22: Ward and Curran, Leon Sisters, Fields and Ward, Le Roy and Morris, Walz and Adelle, Ziska, Hart Brothers, and others. The feature for week 24-29 will be the Four Cohans, and for May 1-6, Hayes and Lytton.

PITTSBURG, PA.—At the Grand a first class bill was given week 10-15, including Billy Van, Mitchell and Prince, Albaco Brothers, and Silvana and Emory. Next week entire change of bill, headed by Mr. and Mrs. Sidney Drew.—Irwin Brothers' Burlesquers opened at the Academy of Music 10 to good house. The co. includes Carver and Black, Scott and Wilson, Merrill and Newhouse, Sidney and Belmont, Thompson and Carter, Lillian Walton, and the Five Barrison Sisters, imitators. Next week Clark Brothers' Royal Burlesquers.—Item: Dan Ryan and Frank Arthur have joined forces in a Hebrew sketch.

MILWAUKEE, WIS.—Manager Miller treated his patrons to an exceptionally strong bill at the Alhambra 9. Felix Morris headed the list in The Vagabond and drew high-class patronage. Will M. Cressy and Blanche Dayne in an artistic sketch made a hit. The Le Page Sisters are the best quick-change artists ever seen here. Harry Fitzgerald is a lightning-change impersonator, one of the best. Knox Wilson, Gloss Brothers, Gertie Cochran, and Wilson and Leicester did good turns. Attendance large and appreciative. 16-22: Margaret Rosa, May Wentworth, Conway and Leland, and others.

BALTIMORE, MD.—There is a great bill at the Auditorium Music Hall this week. Among the celebrities are Mr. and Mrs. Oliver Byron, Marie Jansen, Gus Williams, Duffy, Sawtelle and Duffy, Spencer Brothers, Sisters Clayton, the Great Gilbert, Soeley and West, and Marguerite Ashton.—May Howard's co. holds the stage at Kernan's Monument. In addition to the spectacular features a good olio is presented. City Sports week 24.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): Large houses greeted an excellent bill 24. The Gypsy Quintette sang delightfully and scored heavily the contra-tenor voice of Charles King being especially good. Barnes and Sissens were very popular and Percy Henri made a hit with his concertina. The Troubadour Trio sang sweetly. J. W. Winton continued to amuse with his clever ventriloquism. Tom and Little English made lots of musical fun and the Pantzer Trio repeated their remarkable contortion act. Fresh faces 10: Matweef

Troupe, Manning and Weston, and Clarice Vance.—Items: John L. Sullivan's Vaudeville co. gave an excellent performance to good business 3-5 at Hazard's Pavilion. John L. did his continuous jag act during the engagement.—Charles Schimpf, director general of the Orpheum circuit, is down from San Francisco for a few days on business and pleasure bent.

ST. PAUL, MINN.—Olympic (S. Fink, manager): The co. opened with Ellsworth's comedy, Money Talks, and a good olio week 10-15 to fair houses. In the co. are Polly O'Neill, Adraine, West Sisters, Nellie O'Neill, Bessie Green, Hazel De Mar, Ella Hewitt, Effie Hart, Amy Cameron, the Flowers, Charles Ellsworth, James Coyne, William Delmore, Frank Coyne, Billy Harrigan, Billy Maloney, and the Great Lando.—Palm Garden (A. Weinholzer, manager): Samuel Green, business manager: Week 10-15: Bids and Bids was presented by the entire co., and a good line of specialties by Marie Hawick, Grace Gilmore, Alma Rutherford, Agnes Atherton, Annie Goldie, Bessie Newman, Miss Favorita, Frank Swain, Samuel Green, and Alex. Owens. Good business.—Tivoli (John Straka, proprietor): Week 10-15 an attractive programme was presented by Dot Darlington and Fred Sanford to good business.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 10: Excellent performances to S. R. O. by the Boston Ladies' Military Band, Three Wright Sisters, Lew Piste, Carmichael and Lucille, Addie Favart, Gibson and Melburn, and the Three Demors Sisters, Nettie Wilson, and Hamilton and Willey. Week 17: Hadley and Hart, James W. Bingham, Kitty Bingham, Loraine and Howell, Addie Favart, Nettie Wilson, and Hamilton and Willey.—Master James E. Barton, eight years of age, grandson of the proprietor, made his appearance for the first time on any stage with Gibson and Melburn, and deserves special mention.—Mr. Barton, with several good acts and the Military Band, gave a very fine performance at the Hotel Chamberlin, Old Point Comfort, 12 to a large and enthusiastic audience.

CINCINNATI, O.—People's had its usual attendance week 9-15, when Jermon's Black Crook attracted crowds. Troja's songs were applauded with enthusiasm. Bixley and Weston, Clemence Sisters, Minnie Cline, Crimmins and Gore, and Collins and O'Brien made hits. Roeber's co. 10.—Manager Anderson, of the Fountain, had his aggregation of stars up to the highest standard the same week. Laura Joyce Bell and co. in Wig and Gown, Al Wilson, Ladell and Francis, Forrester and Floyd, the Four Winslow, the Three Jays, Waterbury Brothers and Tenny, and the biograph made up the bill.—Item: The Roeber co. had this week off and spent it in this city.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Business excellent week 10-15. The olio included Ford and Francis, Marie Heath, Professor Reed, Coulter and Shaw, Nelson and Millidge, the Three Onnis, and the headliner, Frank Bush, Hayes and Lytton, Charlie Sweet, and a strong co. 17-22.—Wonderland (H. Garson, manager): Rose Sydell's London B-lies to good house 10-15. Co. includes the Great Hilt, Campbell and Hart, Daisy Reiger and Etta Chatham, Richmond and Clements, Fonti Boni Brothers, Francis J. Bryant, and Karina. London Gaiety Girls 17-22.

SYRACUSE, N. Y.—Dunfee's Comedy Theatre (H. R. Jacobs, manager): Jones, Grant and Jones, Morton and Revelle, Galliano, Arthur Amundsen, Maxwell and Dudley, Farber and Davis, Annie Lloyd, and Joe Bonnell contributed to a good bill 10-15, which was well attended.—Grand Opera House (A. A. Graff, manager; G. A. Edes, business manager): The Hezelmanns (re-engaged), Maudie Courtney, Yorke and Adams, La Follas, Seymour and Dupree, Stewart Sisters, Batty's bears, Howard and Bland, and Dorothy Drew made up a bill without a poor turn in it 10-15. Business good.—Item: The Dunfee is to be enlarged during the summer.

FALL RIVER, MASS.—Casto (Al Haynes, manager): The bill week 10-15 included Webb and Hesson, the Silvers, Clarke and Temple, Cogan and Bacon, Waldo Whipple, Frank Whitman, and pretty Nellie Burt.—Rich's (A. E. Rich, manager): Al Reeves Burlesque co. played a return engagement 6-8, offering a bill much the same as on the former visit. Brandon and Clara do the best turn of the olio. Good business. Gay Manhattan Burlesquers 10-12 to small houses. Co. includes Annie Ott, Perry and Sutton, Louise Lenoir, Chris Belle Gold, Gordon and Gilbert, Schuyler and Weil, and Ardell Sisters.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): The Majestic Burlesquers, with many clever people, 10-15. Russell and Tillyne, Howard and Mack, Three Glissandos, Carmontelle Sisters, Quigley Brothers, Irwin and Remington, Todd Judge Family, and George S. Betts, followed by A Street Fair, opened well. Irwin Brothers 17-22. High Rollers 24-26.—Kreuzer Auditorium (H. S. Besley, manager): The Guises, Gladys Van, Welby Pearl, Keys and Nellis, Master T. Carroll, Eddie Leslie, Harry and Sadie Fields, John R. Hart, Armin and Wagner, and the Nondescript Trio furnished the weekly concert 9.

WILMINGTON, DEL.—Wonderland (W. J. Dockstader, manager): The business of this house continues good and Mr. Dockstader seriously considers building a fine new house during the coming summer. The people 10-15 are Edna Bassett Marshall and co., the boxing kangaroo, E. M. Hall, and the Great Reynard and co. of twenty.—Academy of Music (Fred Arthur, manager): The Air Ship closed a three-nights engagement to good business. The house closed season at the same time. During the summer many improvements will be made.

TORONTO, CAN.—Bijou (M. S. Robinson, manager): Fred Rider's Moulin Rouge co. are playing to big business 10-15. The specialties comprise Brooks and Brooks, Owly Randall, Colton and Darrow, Darling Sisters, Rawson and Bailey, and Billy Barlow. Gay Masqueraders 17-22.—Empire (A. McManis, manager): This house is crowded nightly. Olio includes Marlow and Plunkett, Mark Gallagher, the Barretts, Zella Clayton, the Lamonts, Judge, and Popp and Thompson.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Bryant and Watson's American Beauties' Burlesque co. 10-15 to good patronage. Co. headed by Watson and Dupree, pleased. Perry and Burns and the Monroe Sisters duplicated former hits. Australian Beauties 17-22.—Assistant Manager De Vere, of the Eden, will again manage Deimling's Casino, Rockaway Beach. This will make his second season at this resort.

SPRINGFIELD, MASS.—New Gilmore (P. F. Serna and Co., managers): Week 10: Harriet the tramp juggler made a big hit with his clever work, and Crane Brothers, the Mudtown Rubes, and the Three Vilma Sisters were close after him. Nestor and Bennett's illustrated songs were the best we have seen here. Deets and Don, the Lamartines, Jones and Sutton, and Anna Wilkes completed a bill somewhat stronger than usual.

OMAHA, NEB.—At the Creighton-Orpheum the splendid attendance keeps up week 9. Cora Tanner and Louis Massen, the Hurlins, Doherty's dogs, T. J. Farron, the Fremonts, Newhouse and Woodworth, and Ahern and Patrick are in the bill.—Worth's Music Hall: McLean and Hall, Etta Mayrill, Behan and Dakin, and Bert Martin week 9.

LOWELL, MASS.—Savoy (F. G. Mack, manager): Week 10: Jessie Conthout, the Harbicks, Ben Hale, the Adams Pantomime co., James R. Adams, Beckey Taylor, William Fables, John Cahill, and Ed Gilbert, Good houses. The Idyll of the Mill, a local comic opera of Colonial times, for benefit of Grace Church 18, 19.

WORCESTER, MASS.—Park (Shea and Wilton, managers): The bill 10-15 was unanimously pronounced by its numerous patrons to be the best of the series thus far. The entertainers were George Evans, Blanche Ring, Frobel and Ruge, the Delorellis, Sessy and Wetherbys, Fox and Foxie, the Orvilles, and the biograph.

RICHMOND, VA.—Bijou Jake Wells, manager: Another good bill is presented week 10-15. Dooley and Ten Brooks held over from last week, are seen in a new act: Meeker-Baker Trio, Jack Norworth, James W. Bingham, Fish and Quigg, Kitty Bingham, and Lavelle's dogs make up the bill.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): Parisian Belles to fair houses 6-8. Vanity Fair Burlesquers gave excellent performances to good business 10-12. In the olio, which was good, were Dixie, Ralph G. Johnstone, Morrissey and Rich, Farrell and Taylor, Lowell and Lowell, Emory and Marlow, and Newell and Shevett.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Week 9-15: The Fortum Brothers, Joe Flynn, Brockman and Burns, Houdini, the Jackleys, Olio

Young, and Walker's Merry Makers in songs, dances and cake walks. The entire bill pleased.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Lester and Williams co. in Me and Jack started a week's engagement 10. Specialties are good and the performance up to the average. House fair.

WEST SUPERIOR, WIS.—Gem (Clarence Leonard, manager): Week 10-17: The La Roses, Castle Sisters, Bessie King, McSorley and Atwood, Frank Perez, Patrick O'Brien, May Smith, Myrtle, La Blanch, Lizzie Lee, and Gordon Majesty.

VANCOUVER, B. C.—Savoy: Big bill of good artists, including Eddie Dolan, Tony Ryan, Beatrice Lorne, Dollie Mitchell, Marelo Brothers, Y. Townsend, Toss Beresford, Marie Brandes, and F. Smith. Full houses and well-pleased audiences.

ALTOONA, PA.—New Mountain City (N. B. Gossard, manager): Australian Beauties 10-12 to large business. George Yoeman, a clever German comedian, made a hit. Hazleton and Vedder and the Lavelles were very good. Irwin Brothers co. 15-19.

SCRANTON, PA.—Gaiety (Thomas D. Van Osten, manager): The Monte Carlo Girls and Adgie and her lions, especially engaged by Manager Van Osten, gave excellent performances 10-15.

WILKES-BARRE, PA.—Bijou (Austin Walsh, manager): London Gaiety Girls 6-8 to large business. Good performance. Violet Mascott's co. opened to satisfactory business 10 and gave satisfaction.

DETROIT, MICH.—At the Wonderland week 9-15 Edward Hayes and Emily Lytton appeared in A Wise Guy. Others are the Three Rackett Brothers, Ray L. Boyce, and the Martelles.

GLOUCESTER, MASS.—Dewey (George L. Barr manager): Week 10: Howard and Hewlette, the Liliputian, the German Rose, Gorman and West, Fred Wyckoff, and the Mayo Sisters.

INDIANAPOLIS, IND.—The Empire closed its season 5. Maddox and Beach, of the Ernest Roeber co., are spending the week here with relatives.

TRENTON, N. J.—Bijou (M. Quinn, manager): W. J. Sellers' Naughty Girls gave a very tame performance week 10; business fair.

THE ELKS.

The officers elected by the Akron, O. Lodge are E. R. E. C. Shaw; E. L. K. William Hiltabiddle; E. L. K. C. H. Chase; E. L. K. C. E. McMillen; Secretary, Edwin Wagner; Treasurer, G. E. Wagoner; Tiler, L. K. Stone; Trustee, L. S. Pardee.

Austin, Minn., Lodge, No. 414, has elected the following officers: E. R. John J. Furlong; E. L. K. R. R. Murphy; E. L. K. W. D. Roebach; E. L. K. Dr. Kendrick; Tiler, J. J. Hayes; Secretary, S. S. Washburn; Treasurer, Eugene Wood; Trustee for three years, George Sutton.

The election of officers of Johnstown, Pa. Lodge, No. 175, resulted as follows: E. R. Charles Young; E. L. K. Frank S. Hyde; E. L. K. William Eckel; E. L. K. Frank Connell; Secretary, William A. Munroe; Treasurer, Charles C. Wehn; Tiler, Joseph M. Stackhouse. The installation occurred April 4.

At the annual meeting of Adrian, Mich. Lodge, No. 429, held March 30, the following officers were elected: E. R. John F. Navin; E. L. K. R. H. Baker; E. L. K. C. J. Lyons; E. L. K. Dr. J. H. Reynolds; Secretary, Royce M. Rogers; Treasurer, C. S. Whitney; Tiler, James F. Vosburg; Trustee for three years, R. L. Taylor.

At the annual election of officers of Elmira, N. Y. Lodge, No. 62, April 4, the following officers were elected: E. R. John J. Allen; E. L. K. John G. Potter; E. L. K. Dennis P. Lynch; E. L. K. H. C. Manderline; Secretary, Charles Snyder; Treasurer, Thomas Maloney; Tiler, Charles Armitage; Tiler, Harry Fowler; Tiler, John Guard; Alternate, W. Charles Smith; Trustees for three years, John G. McDowell.

Minneapolis, Minn., Lodge, No. 44, held its annual election March 29, with results as follows: Dr. E. B. Zier, E. R.; F. C. Shepherd, E. L. K.; A. M. Crittenden, E. L. K.; C. P. Preston, E. L. K.; A. J. Mullen, Secretary; E. W. Goddard, Treasurer; George Seaton, Tiler.

At the annual election of Butler, Pa. Lodge the following officers were elected: E. R. F. M. Keene, Sr.; E. L. K. Philip Grider; E. L. K. R. Kemper; E. L. K. William French; Secretary, F. T. Niggle; Treasurer, T. M. Baker; Trustee, Joseph Wagner; Tiler, John Kohler; Delegate to grand lodge, F. H. Murphy; Alternate, Harry Gleb.

East Liverpool, O. Lodge, No. 258, elected E. R. Brother L. O. Brock; E. L. K. A. V. Gilbert; E. L. K. Ed Carson; E. L. K. Ed Gould; Secretary, J. H. Hilbert; Treasurer, W. E. Wells; Trustees, G. Y. Travis, Ed Dean, and George R. Phillips.

Appleton, Wis. Lodge, No. 337, elected the following officers: E. R. F. S. Bradford; E. L. K. George F. Adams; E. L. K. Joseph Spitz; E. L. K. Herman Erb, Jr.; Tiler, George Lewis; Treasurer, Al Wlecker; Secretary, S. J. Ryan; Trustee, Dr. Fred Jones.

Chicago, Ill. Lodge, No. 4, elected the following officers: E. R. A. R. Da Costa; E. L. K. J. S. Reynolds; E. L. K. C. S. Hardy; E. L. K. J. T. Gelmtacher; Tiler, W. H. Cass; Treasurer, L. W. Campbell; Secretary, John W. White; Trustee, for one year, C. E. Baldwin; for two years, D. R. Hall; for three years, L. A. Hamlin.

A lodge is to be instituted at Hammond, Ind.

Connersville, Ind. Lodge, No. 379, held a successful banquet at Andre's Theatre March 28. Forty-one new members were initiated.

Oswego, N. Y. Lodge, 271, has installed the following officers: E. R. A. H. Mowry; E. L. K. C. Canick; E. L. K. George S. Renz; E. L. K. Dr. J. P. Dwyer; Secretary, W. D. Mackin; Treasurer, L. Clancy; Tiler, George H. Dodge; Fred A. J. Dnnwick, P. D. D. G. E. R. of Vermont, has affiliated with Oswego Lodge.

At the annual election of Washington, D. C. Lodge, No. 13, the following officers were elected: E. R. Albert Sillers; E. L. K. Edward J. Shine; E. L. K. Joseph A. Burkart; E. L. K. George A. Tracy; Secretary, Richard A. O'Brien; Treasurer, Mitchell Dymenforth; Trustee, George A. Garner; Representative to grand lodge, M. Emmet Urell; Alternate, Thomas J. King; Tiler, Benjamin B. Whitney.

Torrington, Conn. Lodge No. 372 elected the following officers: E. R. James J. Saunders; E. L. K. J. M. Carroll; E. L. K. F. E. Coe; E. L. K. Dr. J. W. Johnson; Treasurer, James F. Meara; Secretary, R. Falt; Tiler, John J. Finn; Trustees, B. T. Lyons, P. J. Murray, M. L. Cummings.

At a meeting of Portland, Ore. Lodge, No. 142, April 6, the following newly elected officers were installed by P. E. R. Baker: Henry D. Griffin, E. R.; Alexander Sweek, E. L. K.; Harry Newlands, E. L. K.; W. A. Story, E. L. K.; Louis Dammach, Secretary, and A. D. Charlton, Treasurer.

At the election of officers of Marion, Ind. lodge, Sol Altman was made E. R.; Gus Condo, E. L. K.; C. B. Glicker, E. L. K.; Charles Craumer, E. L. K., and Charles A. Ball, Secretary.

Charlottesville, Va. Lodge, No. 389, is booming. There were nine applications at the last meeting, and the lodge bids fair to become the largest in the State.

The following officers of Marion, Ind. Lodge, No. 32, were installed April 6: E. R. Martin J. Burke; E. L. K. L. M. Hineser; E. L. K. H. N. Onigley; E. L. K. James Wark; Secretary, R. J. Deigle.

Chillicothe, O. Lodge, No. 52, gave an enjoyable banquet April 6 in honor of their new members. F. B. Kramer, W. H. Greenbaum, Harry Howard, G. B. Moore, Edward Clough, and E. W. Kolhofer.

The following recently elected officers of Galveston, Tex. lodge were installed April 4: H. M. Knight, E. R.; A. A. Dyer, E. L. K.; George B. Dermody, E. L. K.; R. S. Davidson, E. L. K.; Lee S. Ransom, Tiler; Maurice Meyer, Secretary;

CORRESPONDENCE.

(Continued from page 7.)

very strong organization, made their first appearance here 3-8, presenting to large houses The Land of the Living, A Woman's Honor, My Uncle from India, Dangers of a Great City, Turned Up, Leah the Forsaken, Falsely Accused, The Jealous Mrs. Jones, and Fair Play. Lillian Boyer and Victor Morly are worthy of special mention.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Wiles, manager): Baldwin-Melville co. in A Prisoner of Algiers, East Lynne, The Devil's Web, The Hunchback and Bulls and Bears 3-6; fair performance; good business. Eugene Blair in A Lady of Quality 5-8; good performance; audience pleased. Aubrey Dramatic co. 9-15. Hogan's Alley 21. Myrtle-Harder co. 23-29.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit co. lessees; E. Bergman, business manager): Eugene Blair in A Lady of Quality 4-5; large and pleased houses. Blanche Walsh and Melbourne MacDowell presented La Tosca and Fedora 6-7; splendid co. fair business; bad weather. Baldwin-Melville co. (return date) 11-14.

DALLAS.—OPERA HOUSE (George Anzy, manager): William Kirdner Opera co. 2-7 presented The Queen's Lace Handkerchief, The Black Hussar, Carmen, The Two Vagabonds, The Merry War, La Mascotte, Cavalleria Rusticana, The Bohemian Girl, and The Royal Middy, pleasing big business. Fannie Bloomfield Zeisler 10. Eugene Blair 12, 13.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Dark.—ITEM: Manager W. R. Brents is touring the West Indies, pleasure bent.

DENTON.—GRAHAM OPERA HOUSE (Neely and Mounts, managers): My Uncle from New York 10 to crowded house; unsatisfactory performance.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles O. Gaines, manager): Dark.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): James Kidder-Wardle co. 3-8 to packed houses in The School for Scandal, Hamlet, Othello, Macbeth, and Julius Caesar. The most unbounded enthusiasm was manifested. Kathryn Kidder has strengthened the good impression she made in Sans Gene. Mr. Wardle and Mr. James have always been favorites.—NEW GRAND THEATRE M. E. Mulvey, manager: The Rays in A Hot Old Time 3-6 to full houses. Bobby Gaylor in McClellan's Trench 7-8 to packed houses.—ITEM: This has been the week of the April Conference of the Mormon Church, and the city is full of visitors. At the Tabernacle Professor Evan Stephens gave a series of mammoth concerts, in which he had over fifteen hundred voices under the most perfect control. The audiences were immense, in some cases nearly filling the Tabernacle's vast auditorium. Among the many interesting things presented were Professor Coop and his wonderful child pupil, Nannie Tool, who has created much enthusiasm in musical circles.—At the Assembly Hall Ian MacLaren gave one of his readings to a large and pleased audience 3. In the same building 5 David C. Bangs gave an illustrated lecture on "Quo Vadis" to a good audience.—At Unity Hall Frederick Wardle lectured 9 on "The Christianity of Shakespeare."

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Pictures of The Battle of Manila 3-4; fair house 3; light house 4. St. Perkins 19. Katie Emmett May 3.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Pictures of The Battle of Manila 3-8; small houses.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Superbia 7-8; better than ever; fair business. Robinson Opera co. 10-15; co. first class, meriting better business. Repertoire: Said Pasha, The Chimes of Normandy, Fra Diavolo, La Mascotte, The Mikado, The Two Vagabonds, The Bohemian Girl, and Pinafore. A Texas Steer 18. A Hired Girl 20.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): A Texas Steer 19. A Hired Girl 20. The Heart of Maryland May 2. Robinson Opera co. 24-26 canceled.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Della Fox in The Little Host 12. The Prisoner of Zenda May 11.

BELLOWS FALLS.—OPERA HOUSE (Dartmouth Glee Club 10; good house and entertainment. Della Fox 14.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House closed.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): W. H. Crane 6-8 presented A Virginia Courtship and The Head of the Family to large and pleased audiences. A Midsummer Night's Dream local attracted good audiences 10, 11. N. C. Goodwin and Maxine Elliott 18.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Scalchi Concert co. 6; business and performance good. Black Patti's Troubadours 13. Finnegan's Ball 15. N. C. Goodwin and Maxine Elliott 17.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Letterman, manager): The Late Mr. Early 3; fair house; performance pleasing. Back on the Farm 12; top-heavy house; merited more business. Murray and Mack 19. Eunice Goodrich co. 24-26.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Eunice Goodrich co. opened for a week 10 in Fanchon the Cricket to large and pleased audience.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsch, managers): Polk Miller 10; good house. Eunice Goodrich co. 15-19. The Dazzler 21.

ROANOKE.—ACADEMY OF MUSIC (C. W. Becker, manager): Murray and Mack in Finnegan's Ball 12; good crowd and performance. The Dazzler 17.

HARRISONBURG.—ASSEMBLY HALL (W. L. Deibert, manager): The Late Mr. Early 6; small but pleased house. Eunice Goodrich co. May 1-3.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Finnegan's Ball 14.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Murray and Mack in Finnegan's Ball 13.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Nance O'Neil in Magda, Leah the Forsaken, Camille, and Ingomar 3-6; each play well presented; good business. The Spider and the Fly 7-8; light business; fair performance.—ITEM: Manager Hayward has donated the use of the house to the attaches of the theatre for a benefit performance 12.—Local Lodge, No. 23, B. P. O. E. is rehearsing an opera written by members of the lodge.—Archie Brown of the orchestra of the Frank Daniels co., who was taken sick with smallpox here several weeks ago, has fully recovered.

TACOMA.—LYCEUM THEATRE (G. Harry G. Graham, manager): The Spider and the Fly 2-3; big business. LYCEUM THEATRE: Dark.—ITEM: M. E. Leavitt's co. and the manager of the Lyceum were arrested for playing on Sunday. The sheriff released them on their own recognizance, and on the promise of the manager of the theatre to keep the house closed on Sundays the charge was withdrawn. The episode filled the house the second night.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): The Telephone Girl 8; enthusiastic audience; S. R. O. The Geisha 17. Players' Club 20. Lewis Morrison 21. Sol Smith Russell 25.—GRAND OPERA HOUSE: Charles A. Feinler, manager: Tommy Shomer co. 10-15 in Dangers of a Great City. Only a Farmer's Daughter, The Factory Girl, and The Vagabond's Wife to good business. O'Hooligan's Wedding 17-19. The Late Mr. Early 20-22. The Sleeping Beauty 24-26.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph R. Gallick, manager): Haverly's Minstrels 7; small audience. Pickert's Comedians 8 failed to appear. Local minstrels 12. The Germans 13. Murray and Mack 22. Fanny Rice 25.

MORGANTOWN.—OPERA HOUSE (M. J. Sonne-

born, manager): W. Va. Dramatic Club in Woodcock's Little Game 14.

CHARLESTON.—BUTLER OPERA HOUSE (N. S. Butler, manager): Haverly's Minstrels to good business 10. N. C. Goodwin and Maxine Elliott 19.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Tuck's Cake Walkers 11; poor performance; small house.

FAIRBONT.—OPERA HOUSE (L. P. Carr, manager): Dark.

WELLSBURG.—BARTHE'S OPERA HOUSE (W. F. Barth, manager): Mr. and Mrs. Francis Labadie 13.

WISCONSIN.

PLATTEVILLE.—OPERA HOUSE (A. W. Loy, manager): What Happened to Jones March 29; S. R. O.; performance excellent. Co. appeared under the auspices of the Star Theatrical Club. C. H. Gribble, manager. Under the club's auspices the cantata, "Joan of Arc," will be given by the Normal Chorus (chore talent), assisted by Genevieve Clark Wilson, soprano; Sidney P. Bidden, baritone; and Glen P. Hall, tenor. Dixon J. Churchill will be the director.—ITEM: Mr. and Mrs. D. E. Grindell, who have been with the Lyceum Theatre co. the past season, are at their home here for the summer.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): What Happened to Jones 3; fair audience; co. gave satisfaction. Kelly and Mason in Who Is Who 6; large house; satisfactory performance. Local minstrels 10, 11. The Blondells 13-15.—ITEM: Manager Myers has leased the Watertown Opera House and will run it in conjunction with his theatre here.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiler, manager): McFadden's Row of Flats drew a crowded house 5; satisfaction given. A Pair of Spectacles (local) drew large audiences 7-8; performances excellent. Lewis Morrison in Faust to S. R. O.; fine performance. William Owen 11. Through the Breakers 21.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Prisoner of Zenda 3; crowded house; good performance. Lewis Morrison in Faust 4; S. R. O.; banner house of season. Banda Rossa 6-8; business not what it should have been; band the finest ever heard here.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Banda Rossa delighted a good audience 5. Appleton Folly co. (local) to light business 6. A Jolly Night to good business 10, 11. Merry Monarch Minstrels (local) 13. Blondell and Fennessy co. 17-19. William Owen 21.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Prisoner of Zenda 6; full house; fine performance. Lewis Morrison in Faust 8; large audience; enthusiastically received. Milwaukee German Stock co. 11. Through the Breakers 19. Flint hypnotist, 24-26.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): William Owen 3-8 to crowded houses. Repertoire: The Lady of Lyons, Pygmalion and Galatea, The Merchant of Venice, The Three Guardsmen, The School for Scandal, and The Marriage Heir. Kenosha Choral Society 13. The Blondells 16.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Steltzman, manager): Reuter-Kanouse Concert co. 5; small business; audience appreciative. Ben S. Mears and Eda Merley in The Shattered Idol and Richard III. 12, 13. Kidnapped 22.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Frank E. Long 3-8 in The Marble Heart, Lost and Won, The Prodigal Husband, Santiago, Respectable People, and Over the Hills; large audiences. Kidnapped 15. William Owen 21.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Dean Raymond in A Jolly Night 7-8; poor business. Clay Clement in The New Dominion 11; packed house; performance excellent. William Owen 19.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Lewis Morrison in Faust 3; large and pleased audience. Tim Murphy 21. Clay Clement 22. F. E. Long co. 24-26.

SHEBOYGAN.—OPERA HOUSE (William H. Stoddard, manager): Dean Raymond in A Jolly Night 5 and A Funny Affair 6; fair business. Local minstrels 20, 21.

LA CROSSE.—THEATRE (J. Strasilipka, manager): McFadden's Row of Flats 6; large house. Sol Smith Russell in Hon. John Grigsby 10; large and pleased audience.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): McFadden's Row of Flats 3; crowded house. Beach and Bowers' Minstrels to good business 10, 11.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Kelly and Mason in Who Is Who to large and delighted house 7. The Missouri Girl 15. Tim Murphy 20.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Who Is Who 5; good house; general satisfaction. Faust 7; good house. A Jolly Night 9; packed house.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): St. Perkins co. 4-8 in Uncle Dan, Lady Audley, St. Perkins, East Lynne, and Aline opened to 800 people; S. R. O. entire week. MacDowell-Walsh co. May 9.—ITEM: Lillie Coleman and Sam Burton are doing excellent work with above co.—The stage of the Manager Opera House will be enlarged and equipped with new scenery.

CANADA.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Local minstrels 3-4; large audiences. Maud Hillman co. 18-May 6. Shea-McAuliffe co. 8-20. Side Tracked 22-24. Hispania (local) 25, 26. Leinster Regiment Dramatic co. 31, 31 in Dandy Dick.—ITEM: William Whitaker, janitor of the Academy for twenty-two years, and well known to many of the theatrical people, has resigned on account of ill health.

J. W. POWER.

WINNIPEG.—THEATRE (C. P. Walker, manager): Jules Gran Opera co. opened for two weeks 4; co. excellent and has sung Boccaccio, Martha, Olivette, and Said Pasha. The chorus is well trained and Mary Carrington is the sweetest singer heard here in many a day. Adele Farrington, Fanny Myers, Harry Davies, Stanley Felch, and George Broderick also deserve mention. The Mikado, The Bohemian Girl, Erminie, Fra Diavolo, The Brigands, and Falsa 10-15. H. Henry's Minstrels 17, 18. The Princess Bonnie (local) 21-22. McFadden's Row of Flats 23-26. In a Persian Garden (local) 25. Clay Clement 28, 29. Ian MacLaren May 1. Stuart Robson 2, 3. Primrose and DeKoster's Minstrels 8, 9. The Brownies 11, 12. The Turtle 17, 18.—GRAND OPERA HOUSE (W. H. Seach, manager): Harold Nelson Stock co. 3-8 presented Cyrano de Bergerac. Mr. Nelson gave a splendid interpretation of Cyrano and was excellently supported by Olive West, Charles Leavitt, Lilla Linden, Lucille Le Verne, Louise Lloyd, and others.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Pinafore 3; good performance; poor house. Iolanthe 7-8. John L. Sullivan co. 19.—CITY MUSIC HALL: Metropolitan Opera co. in La Mascotte 3. The Chimes of Normandy 4. The Mikado 5. Fra Diavolo 6. The Bohemian Girl 7. Olivette 8. With them is A. Sydney Rhorer with his patented machine, Edison's Dream Realized. The co. is doing capital work and playing to packed houses.—ALHAMBRA THEATRE (W. H. Lucas, manager): Promenade-concerts 3-5.—ITEM: Andrew Rossnelli, who recently scored such a success in Pinafore and who is well known on the Pacific Coast, will shortly join the Metropolitan Opera co.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): A Dangerous Maid 13-15. De Wolf Hopper 20-22.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): The White Heather 10-15. Pauline Hall and co. 17-22.—PRINCESS THEATRE (O. B. Sheppard, manager): Madame Sans Gene, by the Cummings Stock co. 10-15; fair houses. A Night Off 17-22.—MASSEY MUSIC HALL (J. E. Suckling, manager): The Burnetier concert 6 was a success. The other artists who appeared were the Fiedler Woman's Orchestra, Lillian Chandler, and Mrs. H. W. Parker. Sousa's Band 15, Lillian Nordica and Pauer Orchestra 21. Godfrey's Band 21.

BELLEVILLE.—CARMAN'S OPERA HOUSE (Fred Adams, manager): Marks Brothers co. 13-25; S. R. O. Repertoire: A Soldier's Daughter, A Soldier's Sweetheart, Only a Farmer's Daughter, Chick East Lynne, The British Flag, The Black Flag, U. T. C., Ten Nights in a Barroom, Little Miss Thompson, The Little Duchess, The Great Diamond Robbery, and The Duke's Daughter. The Chimes of Nor-

mandy local 3-4; crowded houses. Emil Sauer 8; good attendance. Alma Chester co. 10-22.

HAMILTON.—GRAND OPERA HOUSE (Mrs. F. W. Stair, manager): Wells-Heath co. March 25-1 presented The Strategist, Lynwood, Lasto, and The Russian Serf; fair business. Hamilton Opera co. (local) 10-12 presented A Trial by Jury and A Golden Catch; satisfactory performances; large audiences. Frank Daniels 26.

BROCKVILLE.—OPERA HOUSE (J. L. Upham, manager): Lorraine Hollis, assisted by Hasbrouck Stock co. 4-8, presenting Forget Me Not, Camille, The Tigriss, and Where's My Wife; satisfaction given. Stetson's U. T. C. 11. Fadette's Woman's Orchestra 15. Shore Acres 19. Alma Chester co. 24-29.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Stetson's U. T. C. 3; packed houses; audience pleased. My Awful Dad (local); fair house and performance. Paul Cazenueve 10, 11, 12 in Faust. Don Caesar de Bazar and David Garrick; large and appreciative audiences. Ole Olsson 21.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowie, manager): Ottawa Choral Society 13. Stetson's U. T. C. 14, 15.—GRAND OPERA HOUSE (Joseph Frank, manager): McFee's Troubles 10-15. Victoria Stock co. in Hands Across the Sea and Everybody's Friend 17-22.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Marks Brothers in A Soldier's Daughter, The British Flag, Convict Millionaire, Ten Nights in a Barroom, A Celebrated Case, and U. T. C. 3-4; large houses; satisfaction given. Engagement extended 10-15.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): Local concerts 17, 20.—GAIRTY THEATRE (Camille Cordelle, lessee): Dark.—ITEM: Subscription lists have been opened here for a season by the French Opera co. now appearing in Montreal.

WOODSTOCK.—OPERA HOUSE (W. D. Emerson, manager): Fadette's Woman's Orchestra drew a big house 8; excellent performance. Pickert's King Players of Dixie 11; wretched performance; curtain rung down. Faust 18.

NEW WESTMINSTER.—OPERA HOUSE: The Spider and the Fly March 30; good performance; well-filled house. Scotch concert 3; excellent programme; mediocre house. John L. Sullivan co. 20.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The California Bon Ton Barlesque and Specialty co. opened for one week 10 to a full house; performance good. A Hot Time in New York 30-32.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and Fie, managers): Porter J. White in Faust 11; large and pleased audience. Washburn's Minstrels May 8. White Crook co. 9.

KINGSTON.—VICTORIA THEATRE (W. Lesser, manager): Stetson's U. T. C. 8; crowded houses; good performances.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.—NEW GRAND OPERA HOUSE (A. McVean, manager): Dark.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Plunket Greene (return) 13. White's Faust 15.

GALT.—SCOTT'S OPERA HOUSE (Dick McMillan, manager): Porter J. White in Faust 12; S. R. O.; performance good.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): A. M. Dubois, representative; Dark.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Nashville Students 7.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

A. Clara Adams, Minerva Adams, Lois Arnold, Adele Archer, Lillian Austin, Laura Alberta, Minnie Ashley.

B. Miss Brown, Alice Bernard, Vera Bell, Emma Ballard, Rose Barton, Mrs. E. H. Burnside, W. A. Brummell, Nellie Brown, Clara Bowers, Agnes Burke, Olive Barry, Made Barringer, Janette Berry, Mamie Batchelor, Grace Burke, Mrs. M. Brown, Rose Barling, Madame Brum, Victoria Bateman, Dora Booth, Matie E. Bowen, Rose Abraham, Josephine Baird, Caroline Bruce, Anna Buckley, Florence Beardsley, Laura Bennett, Lillian Brainard.

C. Jeanette Conner, Clara Coleman, Thillie Cole, Mona Carlisle, Ina Clougham, Viola Carlstedt, Grace Coleman, Lillian Y. Charles, Miss M. D. Clarke, Berita Carri, M. Cleveland, Lida Clark, Fanny Cohen, Miss H. Crossman, H. W. Cooper, Colin Campbell, Mrs. H. D. Crosby, Emma Carr.

D. Marjorie Dixie, Madge Davenport, Margaret Delmour, Lulu Delmay, May Duryen, Eva Dennison, Alexandra Dagnar, Cora Deane, Vincie Danvers, Viola D'Armon, May Douglas, Harriet Donnan, Ina Donnette, Lorette, Ida Brock, Anna E. Davis, Jessie Deane, Glen MacDonough, Archibald Morris, Carleton Macy, Mrs. Hollywood Orchestra, Burt McCann, Frank Munnell, Jos. Maylor, J. K. Murray, New Morris, Hugh McVey, E. A. Martin, Ed. E. McCarthy, Mgr. Cora Van Tassel, Martin McCallum, U. J. Moris.

E. Miss Jerome Edwards, Florie Evans, Adele Ellerson, Jerry Eddy, E. A. Eberle, Mrs. Max Eugene, Ada C. Early, Alice Eaden, Esmeralda.

F. Pauline Fletcher, Fannie Flynn, Stephen Fitzpatrick, Flora Fairchild, Madame Flour, Helen Ford, Lulu Farrance, Clara Fiske, Clara Fairfax.

G. Hattie Gilmore, Vivian Gilmore, Effie George, Kattie Gray, Evelyn Gordon, Annie Goodwin, Emilie Gardner, C. Gilman, Maud Gordon, Mohawk Go-Wong-Ga, Lillian Gerome.

H. Hattie Havens, Tonia Hanson, Anna Hathaway, Elsie Holt, Frances Hartley, Louise Hanson, Cent Harve, Josie Hart, Frances Hamilton, Elizabeth Hunt, Grace Hazard, Grace Hickey, Mrs. S. B. Hilton, Estelle Hamilton, Anna Hollinger, May Harding, Martha Hansford, Sisters Hawthorne.

I. Vera Irwin.

J. Sallie Johnson, Arnette Jewell, May Jordan, Clara Della Jerome.

K. Myrtle Kingsland, Cassie M. Knight, Bratton Kennedy, Miss Kent, Mrs. Kayne, Mollie Killingbeck.

L. Madeleine Lowrie, Lenore Lockwood, Sylvia Lyden, Dell Leon, Rose Leighton, Helen Lord, Elsie Leslie, Edith Lamont, Eva Leslie, Marie Leicester, Cleed Lionel, Wm. P. Lynch, Beatrice Leslie, Gussie Larsen, Anne La Valle, Sisters La Mar, Hubert Labadie, Lilla Linden, Lucille Le Verne, Louise Lloyd.

M. Louise Muller, Mrs. J. McVickar, Ida Morrison, Maude Miller, Marti Sisters, Marion Manola Mason, Lillian Maynard, Eugene Moore, Josephine May, or Mack, Cissy Meredith, Helen H. Moore, Louise Muller, Dora Mitchell, Allie Marshall, Miss R. Main, Emeline Melville, Ada Melrose, Louise Melroy, Kitty D. Mily, M. B. Moulton, Belle Mead, C. L. McCarthy, Jane Marlbury, Catherine Moore.

N. Miss Noidi, Nellie Nelson.

O. Jennie O'Neil Potter, Mrs. J. W. Pell, Kattie Parkison, Addie Prucilla, Vivian Pater, Sarah Prince, Elizabeth Perrie, Mae Phillips, Madeline Paine, Geneva Parker, Emma Pollock, Hyeretta Payne.

P. Lillian Richardson, Frances Redding, Marion Rae, Julia Ruppel, Olive Whiting Roberts, Mrs. Robertson, Alma Russell, Louise Rial, Lida Richards, Miss Russell, Lyrene Radcliffe, Madame A. Rungsted, Carrie Rose.

S. Marie D. Sanford, Jennie Sayles, Gertie Stoddard, Maude Schenck, J. S. Shaw, Rose Southernland, Johanna Stillier, Grace Spencer, Lillian Schorlin, Mamie Schmitt, Miss M. Sands, Florie Sherwood, Etta Stetson, Florence Stone, Rose Stark Spyker, Clara Selton, Flora Stainford, Otis Skinner, Lillian Sterling, Hazel Solik, Frances E. Sears, Rose Swain, Grace Spencer, Charlotte Severson.

T. Cora Tanner, Ethel Tillson, Dorothy Thornton, Edith Collins Ties, Ethel Tucker, Jeanne Towler, Minnie Trice, Sylvia Thorne, Eva Tanguay.

V. Alvie Virtue, Berthe Venning, Renee Vinton, Anita Verno, Nina Van Zandt, Jessie Villars.

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